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McGill Faculty of Music

McGILL UNIVERSITY
MONTREAL

FACULTY OF MUSIC

CONCERTS - LECTURES

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McGILL UNIVERSITY
MONTREAL

FACULTY OF MUSIC

REDPATH HALL SEPTEMBER 9, 1970 8:30 p.m.

PAUL BERKOWITZ

Sonate für Pianoforte Solo Op. 31 No. 1 Beethoven (1770 - 1827)

Sonate für Pianoforte Solo Op. 31 No. 2 Beethoven

INTERMISSION

Kreisleriana Schumann (1810 - 1856)

Monsieur Berkowitz, natif de Montréal, est un étudiant au Curtis Institute. Il a gagné une bourse du Conseil National des Arts et il a déja donné deux récitals à McGill. A quatre reprises il fut invité comme soliste à l'Orchestre Symphonique de Montréal pour participer aux Matinées Symphoniques. Avant d'aller à Philadelphie, il a étudié sous la direction de professeur Morton. Le Washington Post dernièrement écrivait "intensément musicale . . . un musicien formidable". A vingt-et-un ans, sa carrière est bien lancée.

Mr. Berkowitz is a native of Montreal but has been studying in recent years in Philadelphia at the Curtis Institute with the world famous pianist, Rudolf Serkin. Recently awarded a Canada Council Scholarship, Mr. Berkowitz has won several awards and has given two recitals previously while at McGill. He has performed on four occasions with the Montreal Symphony Orchestra at the Young People's Concerts. In Montreal he was a student of Dorothy Morton's. The Washington Post has said of this artist "intensely musical . . . . he is a superb music maker". At 21 Mr. Berkowitz is well on his way to an outstanding career.

FACULTY OF MUSIC

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September 20, 1970 PROGRAMME James Hutchinson - Baritone

Victor McCorry - Piano

1. SAMSON — George Frideric Handel 1685-1759

Honour and Arms

2. LIEDER from 10 Sacred German Songs c. 1700 — with piano accompaniment by Arne Dørumsgaard

Es ist Vollbracht
Sei Nur Still
Auf, auf, zu Gottes Lob!

3. TROIS CHANSONS DE FRANCE — Claude Debussy 1862-1918

Pour ce que Plaisance est morte
La Grotte
Le Temps a laissié son Manteau

4. HARFENSPIELER LIEDER — Hugo Wolf 1860-1903

Wer sich der Einsamkeit ergibt
An die Türen will ich schleichen
Wer nie sein Brot mit Tränen ass

5. LET US GARLANDS BRING — Gerald Finzi 1901-1956

Come away, come away, Death
Who is Sylvia?
Fear no more the heat o'the sun
O Mistress Mine
It was a lover and his lass

6. LA TRAVIATA — Giuseppe Verdi 1813-1901

Di Provenza il mar, il suol

7. FALSTAFF

Falstaff Monologue (Act I) — Giuseppe Verdi 1813-1901

James Hutchinson,

having won a number of prizes in his home town of Brantford, Ontario, he came to McGill in 1967 and has been heard publicly on numerous occasions. He is soloist at the Dominion Douglas United Church. In 1969, he toured Europe with 'Les Grands Ballets Canadiens' as soloist in the Carl Orff Trilogy. His operatic debut in 1969 with the Montreal Opera Guild in Madame Butterfly was highly successful as was his participation in the Tudor Singer's production of 'Messiah'. In addition, he has appeared at 'La Poudrière' in the International Theatre productions, and in the Sarah Fischer Concert Series.

[illegible]

RECITAL

[illegible] VII

[illegible]

Allen Temple - viola
Mark Pinsky - piano
John Adams - violin
Charles Reiner - piano

Sonata no. 3 in C minor — J. S. Bach
for Viola da Gamba and clavier

Vivace
Adagio — *Temple*
Allegro — *Pinsky*

Sonata Op. 120, No. 2, in Eb major — J. Brahms
for viola and piano

Allegro amabile
Allegro appassionata — *Temple*
Andante con moto — *Pinsky*

INTERMISSION

Partita no. 3 in E major — J. S. Bach
for solo violin

Preludio
Lourè
Gavotte — *Adams*
Menuet I and II — *Reiner*
Bourée
Gigue

Sonata in A major — César Franck
for violin and piano

Allegretto ben moderato
Allegro
Recitative - Fantasia — *Adams*
Allegretto — *Reiner*

MUSIC OF NDIA-SITAR

..The beautiful tones f Chaudhuri's music ave an immense and ripping charm eflecting his own right-eyed, lucid ersonality. Chaudhuri a man who really ves for his music and ho has devoted his life spreading its appeal a world-wide udience."—Roger St. ierre from the cover f an album of Sitar lusic by Debu, released y E.M.I., London AFP 2101).

o the Western udience, he is not a ystic; he is a musician.

e skillfully presents e music the audience an follow. It's an xperience—one should ot miss.

McGILL UNIVERSITY
FACULTY OF MUSIC
REDPATH HALL

Sunday evening, October 18th — 9 p.m.

SEATING: INDIAN STYLE — BRING YOUR OWN BLANKET

GENERAL PUBLIC — $2.00 STUDENTS — $1.00

Friday, October 23

chestra under Walter
ra. He has played in
Stratford, Ontario.

stras of Toronto and
aim for his virtuosity,
hoven. His numerous
hed Artists series.
ronto, is a Carlo Bergonzi

h Fuchs and Josef Gingold.
Manahem Pressler. He
rchestra. He is teaching
servatory. This year
on for Violin in London.

tra, dirigé par Walter
ana. Il a fait partie
nal à Stratford Ontario.
ini, Sibelius, Brahms
rchestres de Radio-Canada
ec a été très acclamée.

e Radio-Canada et notamment
e M. Armin, un prêt
ant de 1739 et évalué

h Fuchs et Josef Gingold.
er et Manahem Pressler.
onique de Montréal.
McGill et du Conservatoire
te année un prix spécial

lors du concours Carl Flesch pour violonistes tenu à Londres.

McGill University
Faculty of Music

McGILL UNIVERSITY
MONTREAL

Redpath Hall
3:30 p.m.

Friday, October 23

First Faculty Friday
Otto Armin, Violin Solo

OTTO ARMIN has served as Concertmaster of the National Youth Orchestra under Walter Susskind, and of the University of Indiana Philharmonic Orchestra. He has played in the Cleveland Orchestra, and the National Festival Orchestra at Stratford, Ontario.

His performances with the Cleveland Philharmonic, the CBC Orchestras of Toronto and Montreal and the Quebec Symphony have resulted in critical acclaim for his virtuosity, in playing the Concertos of Paganini, Sibelius, Brahms and Beethoven. His numerous recitals on the CBC have included appearances on the Distinguished Artists series. Mr. Armin's violin, on permanent loan from the University of Toronto, is a Carlo Bergonzi dated 1739, valued at $20,000.

Born 1943 in Winnipeg, Mr. Armin studied with Karl Chase, Joseph Fuchs and Josef Gingold. A chamber music performer, he has worked with Janos Starker and Manahem Pressler. He is presently assistant concertmaster of the Montreal Symphony Orchestra. He is teaching at the Faculty of Music at McGill as well as the Provincial Conservatory. This year he was a special prize winner at the 1970 Carl Flesch Competition for Violin in London.

Monsieur OTTO ARMIN fut premier violon du National Youth Orchestra, dirigé par Walter Susskind et de l'Orchestre philarmonique de l'Université d'Indiana. Il a fait partie de l'Orchestre de Cleveland et de l'Orchestre du Festival national à Stratford Ontario. La virtuosité avec laquelle il a exécuté les concertos de Paganini, Sibelius, Brahms et Beethoven avec l'Orchestre philarmonique de Cleveland, les Orchestres de Radio-Canada (Montréal et Toronto) ainsi que l'Orchestre symphonique de Québec a été très acclamée.

Il a donné plusieurs récitals sur les ondes du réseau anglais de Radio-Canada et notamment à l'intérieur de la série "Distinguished Artists". Le violon de M. Armin, un prêt permanent de l'Université de Toronto est un Carlo Bergonzi, datant de 1739 et évalué à $20,000.

Né en 1943 à Winnipeg, M. Armin a étudié avec Karl Chase, Joseph Fuchs et Josef Gingold. Il a également travaillé la musique de chambre avec Janos Starker et Manahem Pressler. Il est présentement premier violon adjoint de l'Orchestre symphonique de Montréal. Il est membre de corps professoral de la Faculté de musique de McGill et du Conservatoire de musique de la Province de Québec. Il a également obtenu cette année un prix spécial lors du Concours Carl Flesch pour violonistes tenu à Londres.

McGILL UNIVERSITY
FACULTY OF MUSIC

Redpath Hall
8:30 p.m.

Friday, October 23, 1970

First Faculty Friday
Otto Armin, Violin Solo

Sonata for Solo Violin — Béla Bartók

Tempo di ciaccona
Fuga
Melodia
Presto

INTERMISSION

Caprice #17 — Nicolo Paganini

Caprice #24 — Nicolo Paganini

Sonata 2 da a Violino Solo senza Basso — J. S. Bach

Grave
Fuga
Andante
Allegro

Redpath Hall
8:30 p.m.

Wednesday, Oct. 28
Admission Free

McGILL UNIVERSITY
MONTREAL

Faculty of Music - Guitar Concert
Première of New Tone Poem

CHRIS RAWLINGS, a native Montrealer, has been playing the guitar for seven years. Although he is entirely self taught on guitar, he has received formal training on a variety of other instruments: piano, violin, bass and recorder.

Since the age of sixteen he has performed in Montreal at high schools, universities, coffee houses, and night clubs. Originally with a folk group called the Bordermen, then with the Rings'N Things, he has been a soloist for a year, and is often accompanied by Gilles Losier.

Much of the inspiration for his writing comes from travelling. On a trip to New Orleans this spring, Paul Lauzon (writer & singer from Welland Ont.) and he decided to put Coleridge's "Rime of the Ancient Mariner" to music. Although the music is still being ammended, the basic setting took about 10 days (100 hours). Chris hopes to orchestrate the guitar basis with help from the Canada Council. He has just finished recording his first album, called Pearl River Turnaround, to be released this winter.

GILLES LOSIER is an Acadian from New Brunswick. He received classical training on piano at the School for the Blind from the age of six. He has taught himself to play fiddle, organ, bass, and recorder.

At sixteen he began to play for country dances, and since then has done an enormous variety of performing and recording. This includes traditional folk, country and western, rock 'n roll, jazz and classical music. One of his outstanding qualities as a musician, is his ability to play between and around these categories, in accordance with the subtle differences in style of the many people with whom he has played.

ROBERTO GIMINEZ-MARTIN, born in Morocco, Sẽnor Gimenez-Martin studied guitar at the conservatory of Casablanca under Manuel Diaz Cano where he won first prize. He continued guitar in Madrid with Miguel Esquembre and at the same time he finished a degree in physics at the University of Madrid. This year he is finishing his diploma at the Real Conservatory of Madrid. Having just arrived last month at McGill, he is a student in Composition as well as a guitar teaching assistant. He has given many private concerts in Europe and also at Smith College (Massachusetts).

McGILL UNIVERSITY

FACULTY OF MUSIC

Redpath Hall
8:30 p.m.

Wednesday, October 28, 1970

Guitar Première

Chris Rawlings & Roberto Giminez-Martin
accompanied by
Gilles Losier

PARABLE OF THE LION AND THE JACKAL	Chris Rawlings
TESTAMENT OF AMELIA - TRADITIONAL CATALAN	Roberto Giminez-Martin
SMOKERS LULLABY	Chris Rawlings
THE DANCE	Roberto Giminez-Martin
PEARL RIVER TURNAROUND	Chris Rawlings
CHOROS - VILLA LOBOS	Roberto Giminez-Martin
SAMBA DEL PAÑUELO - ARGENTINE	Roberto Giminez-Martin
LAKE ISLE OF INNESFREE	Chris Rawlings

INTERMISSION

RIME OF THE ANCIENT MARINER (Première)	Words by S. T. Cooleridge, Arranged by Chris Rawlings and Paul Lauzon

[illegible]

[illegible]

[illegible]

[illegible] Adagio, M. 72]
[illegible]
[illegible]
[illegible]
[illegible]

[illegible] in A major, [illegible] 72]
[illegible]
[illegible]
[illegible]
[illegible]: [illegible] moderato

INTERMISSION

[illegible] in G-flat major, [illegible] 900
[illegible] moderato
[illegible] [illegible]
[illegible]
[illegible], ma non troppo

[illegible]

[illegible]

[illegible]

FACULTY FRIDAY

November 6, 8:30 p.m. Redpath Hall

McGILL UNIVERSITY
MONTREAL

Recital by the Concert Choir of

the Faculty of Music

Wayne Riddell, Director
Rosemary Roots, Organist

I	Motets: Ascendit Deus	Peter Phillips
	Adoramus Te, Christe	Giovanni Palestrina
	Hosanna to the Son of David	Thomas Weelkes
II	Organ: "O mensch bewein dein sünde gross"	J.S. Bach
	"Komm Gott, Schöpfer Heiliger Geist"	J.S. Bach
III	Missa Brevis in F (K. 192)	W.A. Mozart

Kyrie, Gloria, Credo, Sanctus, Osanna, Benedictus, Agnus Dei

Soloists: Valerie Kinslow, soprano
Sarah Featherman, alto
Jeffrey Meyer, tenor
Richard Hague, baritone

INTERVAL

IV Shakespeare Songs — R. Vaughan Williams

Full Fathom Five
The Cloud Capp'd Towers
Over Hill, Over Dale

V Madrigals and Chansons

Sing we and chant it	Thomas Morley
April is in my mistress' face	Thomas Morley
Rest sweet nymphs	Francis Pilkington
In these delightful pleasant groves	Henry Purcell
Mon coeur se recommande à vous	Orlando di Lasso
Au joly bois	Charles Tessier

VI Trois Chansons — Claude Debussy

Dieu! qu'il la fait bon regarder
Quant j'ai ouy le tabourin
(Soloist: Carol Millar)
Yver, vois n'estes qu'un villain

McGILL UNIVERSITY
MONTREAL

FACULTY OF MUSIC

On Friday, November 20 at 8:30 p.m. in Redpath Hall, the Faculty of Music presents a concert in the CBC Celebrity Series with the Baroque Trio of Montreal and pianist Aline van Barentzen in works by Chopin, Beethoven, Jones and Freedman.

The Baroque Trio of Montreal was founded in 1955. Mario Duschenes (flute) received his training at the Geneva Conservatory of Music where he obtained the "Prix de Vertuosité" in 1946. Melvin Berman (oboe) is a member of the Faculty of Le Conservatoire de Musique de Québec in Montreal, and principal oboe in the Montreal Symphony Orchestra. Kelsey Jones (harpsichord) received his Doctorate of Music degree from the University of Toronto in 1951. In Paris he was a pupil of Nadia Boulanger. He is a professor in the Faculty of Music, McGill University where he teaches harpsichord, counterpoint and fugue. His compositions have received performances by leading artists both in Canada and abroad.

Aline van Barentzen was born in Boston, U.S.A. She gave her first recital there at the age of four. At nine she entered the Paris Conservatoire National Supérieur de Musique where she won the highest award, the First Prize for Piano, at the age of eleven (Class Margaret Long). Subsequently she studied at the Royal Academy of Music in Berlin with Dohnanyi, also in Vienna with Leschetizky. Then she became, for a few years, professor of the superior classes at the Philadelphia Academy of Music, and later, at the Conservatory of Music of Buenos Aires. She was named Professor of Piano at the Conservatoire National Supérieur de Musique of Paris in 1954.

During her brilliant concert career Aline van Barentzen has already made more than 200 appearances in recital, with orchestra, and on radio and television all over the world.

She has been invited to judge the following International Competitions: Margaret Long- Jacques Thibaud, Paris, 1949 - Geneva, 1953 - Munich, 1954-58 and Brussels, 1960 (Concours International de la Reine Elizabeth).

THE CANADIAN BROADCASTING CORPORATION, in association with the Music Faculty of McGill University, presents :

LA SOCIÉTÉ RADIO-CANADA en collaboration avec la Faculté de musique de l'Université McGill présente :

Aline Van Barentzen, piano

•

The Baroque Trio of Montreal

Redpath Hall, McGill University
Friday, November 20, 1970

Salle Redpath, Université McGill
Le vendredi 20 novembre 1970

PROGRAMME

ALINE VAN BARENTZEN, piano

Chopin ..... *Études :* Opus 25, no. 1 and Opus 10, no. 5
Nocturne, Opus 15, no. 2
Polonaise, Opus 53

Debussy ..... *Préludes :* La Danse de Puck
La Cathédrale engloutie
Feux d'artifice

Beethoven ..... Sonata, Opus 57, *Appassionata*

INTERMISSION

THE BAROQUE TRIO OF MONTREAL

MARIO DUSCHENES, flute; MELVIN BERMAN, oboe;
KELSEY JONES, harpsichord

Kelsey Jones ..... *Sonata da Camera*

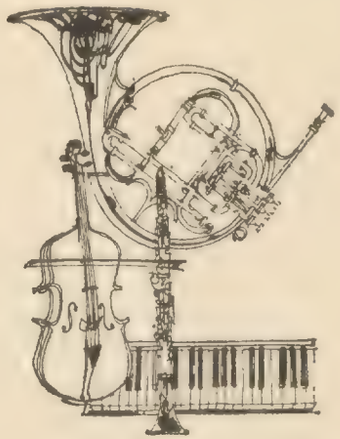
Telemann ..... *Trio Sonata in G minor*

Harry Freedman ..... *Trio*

The Chopin and Debussy selections will be broadcast on February 15, 1971 at 11.03 p.m. on CBM-AM (940kcs), and on February 17, 1971 at 10.30 p.m. on CBM-FM (100.7 mcs). The Beethoven work will be heard at a date to be announced. The entire program of the Baroque Trio will be broadcast on December 10, 1970 at 11.03 p.m. on CBM-AM, and at 10.30 p.m. on CBM-FM.

Les oeuvres de Chopin et Debussy seront diffusés le 15 février 1971 sur les ondes de CBM-AM (940 kcs), à 23 h 03, et aussi le 17 février 1971 à 22 h 30 à CBM-FM (100.7 mcs). La date de diffusion de l'oeuvre de Beethoven sera confirmée ultérieurement. Le programme complet du Baroque Trio sera entendu le 10 décembre 1970 à 23 h 03 à CBM-AM, aussi bien que le même soir à 22 h 30 à CBM-FM.

Production/réalisation : Frances Wainwright



FACULTY OF MUSIC

Redpath Hall
McGill Campus

Saturday, November 21, 1970
8:30 p.m.

McGILL UNIVERSITY
MONTREAL

OPERA WORKSHOP

directed by
Edith and Luciano Della Pergola
presents

A PERFORMANCE OF OPERATIC EXCERPTS

I

1. THE MARRIAGE OF FIGARO, Act I (Duo) — W.A. MOZART (1756-1791)
   - Marcellina — Sarah Featherman (mezzosoprano)
   - Susanna — Kristin Kingsland (soprano)

2. M E F I S T O F E L E, Act III — A. BOITO (1842-1918)
   - Margherita — Jane Kee (soprano)
   - Faust — Aldo Verrecchia (tenor)
   - Mefistofele — Guy Martin (bass)

3. THE SECRET OF SUZANNE, Finale — E. WOLF-FERRARI (1876-1948)
   - Suzanne — Sharry Flett (soprano)
   - Count Gill — Lawrence Harland (baritone)
   - Sante, the butler — Zdenek Thomas (mime)

INTERMISSION

1. L'AMICO FRITZ, Act II (Duo) — P. MASCAGNI (1863-1945)
   - Suzel — Marjorie Williams (soprano)
   - Fritz — Jeffrey Meyer (tenor)

2. A I D A, Act IV, Scene 1 — G. VERDI (1813-1901)
   - Amneris — Paule Verschelden (mezzosoprano)
   - Rhadames — Giuseppe Venditelli (tenor)

3. LA BOHEME, Act IV — G. PUCCINI (1858-1924)
   - Rodolfo — Ferruccio Pedri (tenor)
   - Marcello — James Hutchinson (baritone)
   - Schaunard — Lawrence Harland (baritone)
   - Colline — Guy Martin (bass)
   - Mimi — Marilene Thermon (soprano)
   - Musetta — Amada Israël (soprano)

Coaching: Antonio Narducci, Dorothy Slapcoff, Barry Wiesenfeld.

This is the 137th performance of the McGill Opera Workshop since its inception in 1957.

Next performance: Saturday, December 12, 1970, 8:30 p.m.

Admission free.

McGILL UNIVERSITY
MONTREA.

FACULTY OF MUSIC

On Wednesday, November 25, in Redpath Hall at 9:00 p.m. the Faculty of Music of McGill University presents Carole Gélinas in a premiere performance of her own compositions, for piano and quartet, which will be recorded by Deutsche Grammophon

Originally from Three-Rivers, Miss Gélinas has studied with Yvonne Hubert at the Conservatoire de Musique in Montreal, with Alan Gilles at the Chopin Institute of Music, and with Nadia Strycek at the Quebec Conservatoire. She has spent several summers at the Banff School of Fine Arts studying with Boris Roubakine and at the University of Florida with Ivan Davis. Presently, she is studying with Dorothy Morton at the Faculty of Music, McGill, as well as attending classes in engineering at the University of Montreal

Agée de 19 ans seulement, Carole Gélinas a déjà à son crédit un grand nombre de récitals, autant aux Etats-Unis qu'au Canada.

Elle a commencé ses études de piano à l'âge de 4 ans, avec Mlle Thérèse Cyr, chez les Soeurs de l'Assomption. Elle a étudié ensuite quelques temps à l'Ecole Supérieure de musique de Nicolet et, en 1965, elle poursuivait son cours au Conservatoire de Musique de Montréal. Elle a fait de nombreux camps musicaux tels New York, Burlington, Jeunesses Musicales, du Mont-Orford, et enfin, le camp des arts de Banff. A ce dernier camp, elle a reçu une bourse des mains de sénateur Donald Cameron (1966). Elle y suivait des cours dans la catégorie adulte, dont Boris Roubakine était le professeur
Elle n'avait que 15 ans

Actuellement, elle suit les cours avec Dorothy Morton à la Faculté de Musique à McGill et aussi elle étudie à l'Université de Montréal, faculté d'ingénirie.

This concert celebrates Canada Music Week, (Nov. 22-29), sponsored by the Canadian Federation of Music Teachers' Association

FACULTY OF MUSIC

Redpath Hall
McGill Campus

Friday, November 27, 1970
8:30 p.m.

McGILL UNIVERSITY
MONTREAL

THE VAGHY STRING QUARTET

DEZSO VAGHY VIOLIN
DAVID GEORGE VIOLIN
TIBOR VAGHY VIOLA
ROBERT KEMBLE DODSON CELLO

String Quartet No. 6 — Bartok (1881 - 1945)

Satz: mesto - piu mosso, pesante
Satz: mesto - marcia
Satz: mesto - burletto
Satz: mesto

INTERMISSION

String Quartet Op. 132 — Beethoven (1770 - 1827)

Assai sostenuto - Allegro
Allegro ma non tanto
Molto adagio - Andante
Alla marcia, assai - allegro appasionato

The Quartet was founded by the brothers Dezso and Tibor Vaghy and they have performed all over the United States and Canada. From 1966 to 1968, the Vaghy String Quartet, on a U.S. Federal Grant of the Higher Education Act, were appointed Artists in Residence at Bowdoin, Gorham State and Nasson Colleges as well as at the University of Maine in Portland. Under the auspices of the Lincoln Centre Student Program, the Quartet was selected to give concerts throughout New York City and the State of New York. The Vaghy Quartet, in residence at Queen's University in Kingston, Ontario, is well known to radio and television audiences throughout North America.

FACULTY OF MUSIC

McGILL UNIVERSITY
MONTREAL

Saturday, November 28, 1970 Redpath Hall

BAND CONCERT

Director: Iwan Edwards

PAGEANT OVERTURE	Ronald Lo Presti
WILLIAM BYRD SUITE	Gordon Jacob
DRAMMATICO	Francis McBeth
KNIGHTSBRIDGE MARCH (from the "LONDON SUITE")	Eric Coates (arr. P. Yoder)

INTERMISSION

CARMINA BURANA	Carl Orff (arr. J. Krance)

The Concert Band of the Faculty of Music comprises some forty-five students enrolled in the Music Education and Performance programmes of the school. An additional six or seven members are recruited from the Faculty of Arts and Science, and the whole placed under the direction of Mr. Iwan Edwards. Mr. Edwards comes to us from Lachine High School where he is the Head of Music and is in his first year as our Band Director.

During the 1970/71 season the Band expects to present three public concerts as part of its programme. Dates will be announced shortly.

Faculty of Music

Second Faculty Friday
Redpath Hall

Friday, December 4
8:30 p.m.

McGILL UNIVERSITY
MONTREAL

EDWARD CULBREATH, Cello - CHARLES REINER, Piano

Sonata for Violoncello Solo (1969) — Donald Wheelock* (1940 -)
Fantasia - Sotto Voce - Adagio - Finale-Presto

Sonata for Cello & Piano — Claude Debussy (1862 - 1918)
Prologue - Sérénade et Finale

INTERMISSION

Variations of "A Frog he went a-courting" for Cello & Piano (1941) — Paul Hindemith (1895 - 1963)

1. A frog he went a-courting, he did ride
With a pistol and a sword hung by his side.

2. He rode up to little Mousie's door,
He off his horse and he boarded the floor.

3. He took Miss Mousie upon his knee,
Saying: Miss Mouse will you marry me?

4. O kind sir, I can't say that
You have to ask my uncle rat.

5. Uncle rat went galloping to town,
To buy his niece a wedding-gown.

6. Where will the wedding supper be?
Away down yonder in the hollow bush tree.

7. The first come in was the bumble-bee
With his fiddle on his knee.

8. The next come in was an old fat goose,
He bagan to fiddle and she got loose.

9. The next come in was a little flea,
To dance a jig with the bumble-bee.

10. The next come in was the old tom cat,
He says: I'll put a stop to that.

11. The goose she then flew up on the wall,
And old tom cat put a stop to it all.

12. Gentleman Frog swam over the lake,
And he got swallowed by a big black snake

13. That is the end of one two three,
The frog, the mouse and the bumble-bee.

Sonata #2 F major, op. 99 (for Cello & Piano) — Johannes Brahms (1833 - 1897)
Allegro vivace - Adagio affettuoso - Allegro passionato - Allegro molto -

*Donald Wheelock teaches composition at Amherst College in Amherst, Mass. This sonata was written for Edward Culbreath.

FACULTY OF MUSIC

Redpath Hall

December 6, 1970
8:30 p.m.

McGILL UNIVERSITY
MONTREAL

RECITAL

Ireneus Zuk, pianist

Sonata in G Major, Hob. XVI/27 — Haydn
Allegro con brio
Menuetto
Finale - Presto

Ballade No. 1 in G Minor — Chopin
Scherzo No. 4 in E Major

Etude d'après Paganini in A Minor — Liszt
Lento doloroso on a Ukrainian folk song
Hungarian Rhapsody No. 6

INTERMISSION

Pictures from an Exhibition — Moussorgsky
Promenade
Gnomus
Il Vecchio Castello
Promenade
Tuilleries: Dispute d'enfants après jeux
Bydlo
Promenade
Ballet of Unhatched Chicks in their Shells
Samuel Goldenberg and Schmuyle
Promenade
Limoges: The Market Place
Catacombae Sepulcrum Romanum
Con Mortuis in Lingua Mortua
Hut of the Baba-Yaga
The Great Gate of Kiev

Ukrainian-Canadian pianist, Ireneus Zuk, is a graduate of the Conservatoire de Musique de Quebec, McGill University, the Royal College of Music in London, England, and also holds a Master of Science Degree (1969) from the Juilliard School of Music in New York. In addition, he has been a scholarship student at the International Summer Academy of the Mozarteum, Salzburg, Austria, and the University of Alberta Banff School of Fine Arts. Presently he is studying on a Canada Council Fellowship with Leon Fleisher at the Peabody Institute, Baltimore, Maryland.

Winner of an impressive number of prizes and scholarships including a Canada Council Arts Scholarship and Fellowship, four consecutive Quebec Government Post-graduate Scholarships, two Martlet Awards, the Ellen Ballon Piano Scholarship at McGill University, the Montreal Scholarship, Borwick Prize, Barton Prize, and the Hopkins Silver Medal at the Royal College of Music in London, He has appeared as soloist with the Young People's Concerts, Montreal Symphony Orchestra and the McGill Faculty Orchestra. Mr. Zuk has studied with Lubka Kolessa at McGill University; Sascha Gorodnitzki, Juilliand School of Music; Lili Kraus, Master Class, McGill University; and Boris Roubakine, Banff School of Fine Arts.

Faculty of Music

Redpath Hall

Friday, December 11, 1970
8:30 p.m.

McGILL UNIVERSITY
MONTREAL

Concert Choir and Members of the Faculty Orchestra

present

THE CHRISTMAS ORATORIO (PARTS I, II, III)

J. S. Bach

directed by

WAYNE RIDDELL

Marjorie Williams, Soprano - Ann Golden, Alto - Jeff Meyer, Tenor - Larry Harland, Baritone

David Gordon, Tenor, as the Evangelist

Continuo:

Kelsey Jones, Harpsichord - Edward Culbreath, Cello

Gordon Murray, Organ - Lindsey Meagher, Double Bass

Shirley Fry, Solo Violin - Corinne Nashman, Solo Flute

Stewart Grant, Solo Oboe and English Horn

Frank Blander, Solo Trumpet

Programme

PART I

1. Chorus	Christians, be joyful
2. Recitative (Tenor)	Now it came to pass in those days
3. Recitative (Alto)	See now the Bridegroom
4. Air (Alto)	Prepare thyself, Zion
5. Choral	How shall I fitly meet Thee
6. Recitative (Tenor)	And she brought forth her first-born Son
7. Choral (Sopranos)	For us to earth He cometh poor
Recitative (Bass)	Who rightly can the love declare
8. Aria (Bass)	Mighty Lord, and King all-glorious
9. Choral	Ah! dearest Jesus

PART II

11. Recitative (Tenor)	And there were shepherds
12. Choral	Break forth, O beauteous, heavenly light
13. Recitative (Tenor, Soprano)	And the angel said to them
14. Recitative (Bass)	What God to Abraham revealed
15. Aria (Tenor)	Haste, ye shepherds
16. Recitative (Tenor)	And this is the sign to you
17. Choral	Within yon gloomy manger
18. Recitative (Bass)	O haste ye, then

cont'd

19. Aria (Alto)	Slumber, beloved
20. Recitative (Tenor)	And suddenly there was with the angel
21. Chorus	Glory to God in the highest
22. Recitative (Bass)	'Tis right that angels thus should sing
23. Chorus	With all Thy hosts

INTERMISSION

PART III

24. Chorus	Hear, King of angels
25. Recitative (Tenor)	And when the angels
26. Chorus	Let us even now go to Bethlehem
27. Recitative (Bass)	He bids us comfort take
28. Choral	The Lord hath all these wonders wrought
29. Duet (Soprano and Bass)	Lord, Thy mercy
30. Recitative (Tenor)	And they came with haste
31. Aria (Alto)	Keep, O my spirit
32. Recitative (Alto)	Yes, yes! my heart
33. Choral	Thee with tender care
34. Recitative (Tenor)	And the shepherds returned
35. Choral	Rejoice and sing
36. Chorus (from Part V)	Glory be to God

FACULTY OF MUSIC

Redpath Hall
8:30 p.m.

Saturday
December 12, 1970

McGILL UNIVERSITY
MONTREAL

O P E R A W O R K S H O P

directed by
Edith and Luciano Della Pergola
presents

A PERFORMANCE OF OPERATIC EXCERPTS

LE NOZZE DE FIGARO, Act III (Duo) — W.A. MOZART (1756-1791)

Contessa Almaviva	Sarah Featherman
Susanna	Catherine Sauerwein

DON GIOVANNI, Act I (Duo) — W.A. MOZART (1756-1791)

Zerlina	Aniko Gaspar
Don Giovanni	Richard Hague

IL TRAVATORE, Act II — G. VERDI (1813-1901)

Azucena	Marijka Czolij
Manrico	Giuseppe Venditelli
Il Messaggero	Zdenek Thomas

RIGOLETTO, Act II — G. VERDI (1813-1901)

Gilda	Jacqueline Dutil
Giovanna	Sarah Featherman
Il Duca di Mantova	Ferruccio Pedri
Rigoletto	James Hutchinson
Sparafucile	Guy Martin

I N T E R M I S S I O N

IL BARBIERE DI SIVIGLIA, Act II (Duo) — G. ROSSINI (1792-1868)

Rosina	Josylinne Sealey
Figaro	Lawrence Harland

MADAMA BUTTERFLY, Act I (Duo) — G. PUCCINI (1858-1924)

Cio-cio-san	Amada Israel
Pinkerton	Aldo Verrecchia
The Voice of Suzuki	Marijka Czolij

LA FORZA DEL DESTINO, Act IV, scene 1 and 2 — G. VERDI (1813-1901)

Don Carlo	James Hutchinson
Don Alvaro	Giuseppe Venditelli
Leonora	Danielle Rose
Padre Guardiano	Guy Martin

Coaching: Antonio Narducci, Dorothy Slapcoff, Barry Wiesenfeld

This is the 139th performance of the McGill Opera Workshop since its inception in 1957.

NEXT PERFORMANCE: Canadian Première "THE GROWING CASTLE" by Malcolm Williamson
February 5 & 6, 1971.

FACULTY OF MUSIC
SIXTH FACULTY FRIDAY

Redpath Hall
8:30 p.m.

Friday, January 8, 1971

McGILL UNIVERSITY
MONTREAL

PERCUSSION CONCERT

directed by

PIERRE BELUSE

TOCCATA FOR PERCUSSION (1942) — CARLOS CHAVEZ

Allegro
Largo
Allegro Marziale

MODULES(1970) — NICOLE RODRIGUE

for Harp, Contrabass and Percussion

NITE OF THE BOCOR (1970) — OWEN CLARK

for Soprano voice, Male narrator, Flute and Percussion

INTERMISSION

ALTERNANCE (1961-1962) — MAKOTO SHINOHARA

Neuf Séquences - Cinq Agitées
- Quatre Calmes

ô (1970) — GUY THOUIN

SWORDS OF MODA-LING (1966) — GORDON PETERS

for Piano and 8 Percussion

FACULTY OF MUSIC

Redpath Hall
4:00 p.m.

Friday, January 15, 1971

McGILL UNIVERSITY
MONTREAL

Allan Teeple, viola

Richard Gresko, piano

Chaconne — T. A. Vitali

Suite No. 1 in G major for solo viola (originally for violin and cello) — J. S. Bach

Preludio
Allemanda
Corrente
Sarabanda
Minuetto I & II
Giga

INTERMISSION

Sonata Op. 11 No. 4 — Paul Hindemith

Fantasie

Thema mit Variationen

Finale (mit variationen)

FACULTY OF MUSIC

Redpath Hall
8:30 p.m.

Friday, January 22, 1971

McGILL UNIVERSITY
MONTREAL

EIGHTH FACULTY FRIDAY

The Baroque Trio of Montreal
and
An Ensemble conducted by Bruce Mather

Hommage à Mirò — Albert Mayr
Albert Mayr, Organ; William Karstens, French Horn

Three on a Spree — Alexander Brott
Baroque Trio of Montreal
Mario Duschenes, Flute; Melvin Berman, Oboe; Kelsey Jones, Harpsichord

Sonata da Chiesa — Kelsey Jones
Baroque Trio of Montreal

INTERMISSION

Madrigal II (text of Saint Denys Garneau) — Bruce Mather

Mary Morrison, soprano
Patricia Rideout, contralto
Jean-Paul Major, flute
Margot Morris, harp
Arthur Garami, violin
Stephen Kondaks, viola
Edward Culbreath, cello

Three Comings (texts of E.E. Cummings) — Alan Heard

Mary Morrison, soprano
Jean-Paul Major, flute
Melvin Berman, oboe
Jean Laurendeau, clarinet
James Ranti, trumpet
Stephen Kondaks, viola
Pierrette LePage, piano

The next concert in our Sesquicentennial series, a Beethoven piano recital by Alex Mullenbach, presented in co-operation with the Jeunesses Musicales du Canada, will take place on Sunday, January 24, 1971 at 4:00 p.m. in Redpath Hall. Public: $1.50 Students: $ .50

JEUNESSES
MUSICALES
1970 / 71 · CANADA

ary 26, 1971

Alex Mullenbach

PIANO

Luxembourg

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Macklin

Né en janvier 1949, Alex Mullenbach commence ses études de piano en 1957 au Conservatoire Municipal de Luxembourg. A 13 ans, il poursuit ses études au Conservatoire de Metz avec Monsieur Marcel Mercier, où il décroche la même année un premier prix avec distinction. Il est ensuite reçu au Conservatoire National Supérieur de Musique à Paris et entre dans la classe du célèbre pédagogue Pierre Sancan. En 1964, il remporte à Paris une Première Médaille de solfège, et en 1966, un 2e prix de piano. Il entre alors dans la classe de Musique de Chambre de Pierre Pasquier. En 1969, il remporte un premier prix de piano, à l'unanimité, premier nommé et un premier prix de Musique de chambre. Enfin, en 1970, il gagne un premier prix d'harmonie, un premier prix de contrepoint, et une première Médaille de déchiffrage.
Il donne de nombreux concerts au Luxembourg, en France et en Hongrie.
Il est surtout connu au public luxembourgeois par plusieurs concerts qu'il donne avec le grand orchestre de Radio-Télé-Luxembourg sous la direction de Luis de Froment, notamment lors du Festival Beethoven au printemps dernier. Avec le même orchestre, il a enrégistré le 2ème Concerto de Liszt, la Rhapsody in Blue de Gershwin, le 1er Concerto de Prokofieff et le 1er Concerto de Beethoven.

Born in January 1949, Alex Mullenbach began studying the piano in 1957 at the Municipal Conservatory of Luxembourg. At the age of thirteen he enrolled at the Metz Conservatory under Marcel Mercier and obtained a first prize with distinction. He was later admitted to the "Conservatoire Supérieur de Musique" in Paris, studying with the famous pedagogue, Pierre Sancan. In 1964, he was awarded a first medal for solfeggio and in 1966, second prize for piano. He then joined Pierre Pasquier's chamber music class. In 1969, he won a First Prize in piano and a First Prize in chamber music. In 1970, he also obtained a First Prize in harmony counterpoint and a First Medal in sight reading.
He has given a number of concerts in Luxembourg, in France and in Hungary.
He is especially known in Luxembourg by many concerts he gave with the Radio-Télé-Luxembourg Orchestra under the Baton of Luis de Froment, more particularly during the Beethoven Festival last spring. He recorded with the same orchestra Liszt's 2nd Concerto, Rhapsody in Blue by Gershwin, Prokofieff's 1st Concerto and Beethoven's 1st Concerto.

Programme

Johann Sebastian BACH (1685-1750)
Prélude et Fugue en do dièze majeur
(Clavecin bien tempéré, Volume 1)

Bela BARTOK (1881-1945)
Suite OPUS 14
Allegretto
Scherzo
Allegro Molto
Sostenuto

Ludwig van BEETHOVEN (1770-1827)
Sonate NO. 21 en UT majeur OPUS 53 (Waldstein)
Allegro con Brio
Adagio molto
Allegro moderato

Johannes BRAHMS (1833-1897)
Rhapsodie OPUS 79 no. 1

Bohuslav MARTINU (1890-1959)
Trois Danses Tchèques
Okrocàk
Dupàk
Polka

Isaac ALBENIZ (1860-1909)
El Puerto *(Extrait de Ibéria)*

Serge PROKOFIEFF (1891-1953)
Toccata OPUS 11

FACULTY OF MUSIC

Redpath Hall
9:00 p.m.

Tuesday, January 26, 1971

McGILL UNIVERSITY
MONTREAL

JAZZ WORKSHOP '71

Gerald Danovitch, Director

PERSONNEL

Reeds: Dave Clark - Alto, Flute, Clarinet; Paul Globus - Clarinet; Don Hughes - Alto, Soprano; Abe Kestenberg - Baritone, Piccolo; Nancy Newman - Baritone, Clarinet; Simon Stone - Tenor, Flute; Libert Subirana - Tenor, Flute, Clarinet.

Trumpets: Frank Blander - Trumpet, D Trumpet; Dave Jones - Trumpet, B^b Piccolo Trumpet; Morris Macklin - Trumpet, Fluglehorn; Mark Steiman; Pete Wright

Trombones: Bill Gresko - Bass; Jo Anne Kirwan; Gary Nagles; Denis Ringler; Paul Simons.

Rhythmn: Owen Clark - Drums; Bill Goby - Guitar; Andy Homzy - Piano, Tuba; Peter Kisilenko - Bass; Robert Leroux - Conga, Percussion; Lindsay Meagher - Bass; Fred Torak - Guitar.

French Horns: Cathy Eisner; Jill Kirwan; Dale Patch.

PROGRAMME

1.	"Road Race"	Ralph Mutchler	
2.	"Emancipation Blues"	Oliver Nelson	Solos - Clark and Blander
3.	"Queen Bee"	Sammy Nestico (written for the Count Basie Band)	Solos - Subirana and Homzy
4.	"Hoedown"	Oliver Nelson	Solo - Blander
5.	"The Way I Feel About You"	"Doc" Severinsen & Tommy Newsom	
6.	"Is That So"	Andy Homzy	Solos - Clark and Subirana
7.	"The Web"	Lalo Schifrin	Solos - Subirana, Macklin
8.	"Doc's Holiday"	Sammy Nestico (written for "Doc" Severinsen)	Featuring - Morris Macklin

INTERMISSION

1.	"Music Scene '71"	Tony Schppell	
2.	"Blues Chorale"	"Doc" Severinsen & Tommy Newsom	Solos - Hughes and Jones
3.	"The Duke"	Clare Fischer	Solos - Homzy and Stone
4.	"Freedom Shout"	Al Cobine	Solos - Subirana and Macklin
5.	"Maids of Cadiz"	Léo Délibes Arranged by Gil Evan (written for Miles Davis)	Solo - Macklin
6.	"Miss Fine"	Oliver Nelson	Solo - Macklin
7.	"No More Mopsies"	Ralph Mutchler	
8.	"Goood Feelin'"	Don Ellis	Solo - Macklin

The McGill Jazz Workshop was initiated in the fall of 1968 in an effort to provide a program of training to those students interested in pursuing a career as professional musicians in the areas of pop, rock and jazz music. In its trial stages a big band was formed and though the students knew that no credit was given for this course, they eagerly attended the rehearsals at the unthinkable hour of 9:00 a.m. on Sundays!

The group presented two concerts, one each in the Spring of 1969 and 1970, which demonstrated the ability of the students to work together and generate a kind of spirit and high standard of performance often lacking in the attitude of many professional bands of this type.

The success of these concerts led to the group being engaged by C.B.C. to record an album produced by Ken Withers. The Jazz Workshop is now recognized as a credit course in the Ensemble Programme of the Faculty of Music.

Gerry Danovitch, Director of the Jazz Workshop, began teaching woodwinds and ensembles at McGill in 1964. As an instrumentalist Gerry is one of the busiest woodwind players in Montreal, both jazz and classical, and his versatility as a musician is further demonstrated by the fact that he plays all the members of the saxophone, clarinet and flute families.

The next concert sponsored by the Faculty of Music will be the Ninth Faculty Friday, Faculty Orchestra, All Beethoven Concert, on Friday, January 29, at 8:30 p.m. in Redpath Hall. Admission: Free.

FACULTY OF MUSIC

A Sesquicentennial Event
Friday, January 29, 1971

McGILL UNIVERSITY
MONTREAL

Redpath Hall
8:30 p.m.

NINTH FACULTY FRIDAY

FACULTY ORCHESTRA
All Beethoven Programme

directed by Alexander Brott

CONTRAPUNTAL STUDIES as orchestrated by Alexander Brott (extracts from the Young Prometheus) (1791-1795)

No. I, PRALUDIUM UND FUGE (tutti)
fa majeur/F major

No. II, FUGE (bois/woodwinds)
la mineur/A minor

No. IX, FUGE ALLA DUODECIMA (bois, cors, trompettes/woodwinds, horns, trumpets)
do majeur/C major
et/and No. X, FUGE (cordes/strings)
do majeur/C major - D.C. No. IX

No. XII, DOPPELFUGE MIT 3 SUBJEKTEN (tutti)
ré mineur/D minor

PIANO CONCERTO NO. I in C major, op. 15. (1797, dedicated to Princess Odescalchi. Originally published in 1801, Vienna). Soloist: Debbie Carroll

Allegro con brio
Largo
Rondo - Allegro

INTERMISSION

JENÆR SYMPHONY in C major (1785). (Recently attributed to Friedrich Witt, 1771-1837)

Adagio - Allegro vivace
Adagio cantabile
Menuetto - maestoso
Allegro

Friday and Saturday, February 5 - 6:
'The Growing Castle', the Canadian Première of an opera by the Australian composer Malcolm Williamson. Performed by the Opera Workshop directed by Edith and Luciano Della Pergola. 8:30 p.m. Free.

Collage of International Operatic Performances by Studio RDR, Inc.

INTERMISSION (15 min. between act 1 and 2)

Operas previously performed by the McGill Opera Workshop are:

The Maid as Mistress, Pergolesi – Dido and Aeneas, Purcell – The Secret Marriage, Cimarosa – The Apothecary, Haydn – Hansel and Gretel, Humperdinck – The Abduction from the Seraglio, Mozart – Suor Angelica, Puccini – The Medium, Menotti – Don Pasquale, Donizetti – Bastien and Bastienne, Mozart – The Secret of Susanna, Wolf-Ferrari – The Consul, Menotti – Pelléas et Melisande, Debussy – Le Magicien, Vallerand – Night Blooming Cereus, Beckwith – The Telephone, Menotti – Rita, Donizetti – The Coffee Cantata, Bach – The Peasant

STRINDBERG'S PREFACE TO " A DREAM PLAY"

In this dream play, as in his former dream play, TO DAMASCUS, the Author has sought to reproduce the disconnected but apparently logical form of a dream. Anything can happen; everything is possible and probable. Time and space do not exist; on a slight groundword of reality, imagination spins and weaves new patterns made of memories, experiences, unfettered fancies, absurdities and improvisations.

The characters are split, double and multiply; they evaporate, crystallise, scatter and converge. But a single consciousness holds sway over them all--that of the dreamer. For him there are no secrets, no incongruities, no scruples and no law. He neither condemns nor acquits, but only relates, and since on the whole, there is more pain than pleasure in the dream, a tone of melancholy, and of compassion for all living things, runs through the swaying narrative. Sleep, the liberator, often appears as a torturer, but when the pain is at its worst, the sufferer awakes--and is thus reconciled with reality. For, however agonizing real life may be, at this moment, compared with the tormenting dream, it is a joy.

THE OPERA:

Act I

Agnes, daughter of the Gods, has come to earth to see what the life of mankind is like. The setting of her visit is a castle, the roots of which are in the earth and which stretches upwards like a flower towards the sun where it will blossom in fire and die. Agnes meets first an officer imprisoned in the castle who is seeking freedom, love, and life. His failure to find them never damps his considerable optimism. In the castle also is a cupboard with a trefoil pattern on its door, and it is the secret behind this cupboard that causes him to quarrel violently with an old woman, somebody's--perhaps his--mother. This old woman is preparing for her death, and the situations moves Agnes to lofty God-like compassion.

The scene dissolves to an alley behind a theatre. There is, although we do not see it, a stage door with a trefoil airhole on the other side of which the officer's true love, Emelia, is to be found. The officer comes daily, in youth and age, to the trefoil door calling for Emelia who never comes. A light-hearted bill-sticker, who has achieved his life's aim--to own a fishnet and fish box of a particular shade of green--tells Agnes of the sorrows of the Janitress who sits by the stage door. The Janitress herself, her wrists bound to the chair, sings of the sorrows of others and of her own mission, to wear a shawl into which is woven the world's pain, and forever to listen to the plaints of others. Agnes feels herself perfectly able to assume the Janitress's duties. The Janitress allows her to do so, but it soon becomes evident that the shawl is almost too much for Agnes to bear. The officer returns time and again, seasons pass, people age and rejuvenate before our eyes. The bill-sticker comes back from a summer fishing trip in an ecstasy of grief. The fishnet and the box were not the shade of green that he had longed for. The officer is frustrated in his wish to have the door opened. He decides to consult an advocate.

The daughter cautiously approaches a lawyer's office. The lawyer offers to relieve her of the shawl but with defiance she clings to it. The lawyer tells her that life's underside, with which he deals, contains more that is sordid than her shawl can hold. When he rejects her facile answers to the problems of life, she leaves him. The officer is shown in, and before he can state his business to the lawyer he is magnetically drawn to an office cupboard with a trefoil door. The lawyer brutally pulls him away from it. Bells are heard. There is an academic graduation ceremony. The lawyer, who expects a laurel crown to be awarded him, offers to take the officer to the church and to see that he also has a laurel crown.

But in the church, the officer receives a laurel crown, while the lawyer is rejected. Agnes returns to his side having washed the shawl to snowy white and while berating the world for its cruel unfairness, consoles him with a crown of thorns. Her superior compassion is wearing thin. "Is there no joy in life?" she wonders. The lawyer speaks of love, the sweetest and bitterest of joys; and Agnes cannot resist the erotic undertones of his words. They proceed to create what they hope will be a perfect union in love, and a child is born. The scene about them changes from the church to the lawyer's house. It is poor and squalid. Kristina, the maid is pasting up cracks in the walls, floor, and ceiling, to keep out the cold. The lawyer wants to retain the indoor warmth, but Agnes is suffocating from lack of fresh air. A furious domestic quarrel breaks out between them. A brief reconciliation leads to worse fighting and at the height of a screaming match the officer appears. Agnes rushes to his arms, crying "I choke! Take me away!" He leads her protectively from the house, promising to take her to Fairhaven where they may savour the sweet joys of adultery. The lawyer is left to his noble misery.

Act II

The happy love song of sailors and their girls is heard in Fairhaven. The officer has brought Agnes not to Fairhaven, but to Foulstrand. She is taunted by the songs of dancing and joy from the sea coast. The officer, optimistic as ever, looks forward to a distinguished career as a tutor in Fairhaven now that he has his laurel crown. But before he can reach Fairhaven the tutor of his own childhood, a bully and a sadist, accosts him and puts his back to school as a humiliation. He drags the officer away towards the dancing on the sea coast, passing as they go Ugly Edith, the virtuous hag with whom nobody will dance. Agnes resolves to take Ugly Edith back to the dance. They meet a blind man whose son is sailing with the ship. The blind man has lost his wife and now is losing his son. Seeing a new opportunity for her devine condescension, Agnes consoles him tenderly until he reveals himself as the lawyer who has come to take her back to duty, domesticity, and poverty. She refuses to come. Bitterly she realizes that, without having moved, she is in Fairhaven which is in fact the same place as Foulstrand and, for all its summery brilliance, no happier. In the distance we hear the damned souls of Foulstrand moaning, but it is all too much for Agnes who determines to go to Fingal's Cave at the end of the oceans where she can compose her mind and make contact with Heaven.

In Fingal's Cave she is not alone for long, The poet, a happy Orphic youth, is on his way to take his mud bath. His fancies take him so much above the earth that he is obliged to bathe in mud to keep contact with the earth and to harden his skin against the world's taunts. He welcomes the encounter with Agnes and, in spite of her growing sourness, begins to love her. Agnes calls to the Father of Heaven to rescue her, but no answer does she hear. There is nothing for it, she decides, but to leave the world. She arrived through the air and has passed ordeals by earth and water; and fire alone remains to purify her. The Poet implores her to take mankind's petition back to Heaven. She agrees to do so but, on hearing the content of the petition, is deeply shocked at its unsuitability for the ears of Heaven.

The Poet sees a storm rising at sea. Sailors are screaming and drowning themselves for they see someone walking on the water. Agnes sees nothing. The Poet's vision changes to that of a tall building, a growing castle. Still Agnes sees nothing, and her lack of vision terrifies her. A third time the Poet's vision changes. There is an army marching over the snow to crucifixion. Realizing that the Poet's vision is greater than her own, Agnes calls for the opening of the trefoil door so that the mystery of the world can be revealed. She summons the Chancellor and four Deans of the University. They bicker continually, The door swings open of its own accord and there is, of course, nothing behind it. Everybody blames Agnes for this spiritual hoax and she implores the Poet to take her away into the wilderness. The lawyer returns, a pathetic and broken man, begging Agnes for one last time to return to him, to the child, and to home. The Poet offers to allow her to go, but because it is easier she goes with the Poet. In the wilderness she will realise the death she has pre-ordained for herself.

In the wilderness Agnes, preparing to leave the world, explains to the Poet what life and love mean, but for all the authority of her words the Poet is dissatisfied. Agnes cannot explain the mystery of suffering. This is her ultimate failure on earth. With the sharp words: "You must ask me no more nor may I answer" she separates herself from life and humanity. From the safe altar of spiritual privilege she inaugurates the fire of her passing and too late realizes why she failed on earth. She was offered love, and only now does she see that to achieve happiness she needed also to give love. Across the barrier she herself has created, she offers love to the Poet and, as she passes back to Heaven, promises, despite all that has happened, to take the prayers of mankind to the Throne of God.

The castle has grown to its summer fullness, and its flames are consuming it.

("The Growing Castle" is dedicated to Geoffrey Dunn, and to the memory of Doris Dunn.)

Notes by the Composer:

"The Growing Castle came to be written in response to a commission for a song cycle. Lord Dynevor, who remodelled his castle in South Wales to make a centre for the arts, wanted a song cycle for his little concert season. I was more interested in writing some sort of opera, and he, I discovered, was more interested in having one, except that the castle music room seemed too tiny to think of such a thing. Since small-scale opera in a music room holding a hundred people was next to impossible, Lord Dynevor challenged me to challenge the impossible circumstances by composing a large-scale opera. I took Strindberg's "A Dream Play" with some eighty characters, made my own translation and libretto, and reduced the eighty characters to about twenty-eight (which is consonant with Strindberg's theatrical ideas) and wrote the opera in such a way that four singers could perform all the roles. There was obviously no operatic pit for an orchestra, and I played a complex of instruments behind the set--or rather inside a section of the stage wall. So there was no conductor to control the singing actors but a reciprocal relationship as in a song recital.

Much of the opera was written on the stage where the first performance was to take place. Lord Dynevor put two large desks and a grand piano on the stage and I moved into the castle, where I worked in solitude through a spartan Welsh winter. The singers, designer and staff moved into the castle in July 1968 and the opera was premiered on August 13th of that year.

The title of the opera has nothing to do with the circumstances of the first performance. It was one of Strindberg's working titles for his play. The world is at once a castle, a prison and a flower, growing out of mud, stretching up to the sun to escape, although it knows that when it touches the sun it must blossom and consequently die. -- Malcolm Williamson

Montreal:
Redpath Hall 8:30 p.m. McGill Campus

Toronto:
MacMillan Theatre 8:30 p.m. Edward Johnson Bldg.

Montreal:
Friday and Saturday February 5 and 6, 1971

Toronto:
Tuesday, February 9, 1971.

Faculty of Music

McGILL UNIVERSITY
MONTREAL

FACULTY FRIDAYS 70/71

THE McGILL OPERA WORKSHOP
under the direction of Edith and Luciano Della Pergola
presents

THE GROWING CASTLE
Opera in two acts by Malcolm Williamson

Libretto by the Composer based on Strindberg's "A Dream Play

Musical and Stage Director: *The Composer*

This Opéra was specially commissioned by the Dynevor Centre and first performed at Dynevor Castle in Wales on August 13, 1968.

ADMISSION FREE

The Canadian Première of this opera is a sesquicentennial event to celebrate the 150th anniversary of McGill (1821-1971).

THE GROWING CASTLE
Opera in two acts by Malcolm Williamson

Characters: (in order of appearance)

Agnes, Daughter of the Gods	Jane Kee (soprano)	Ugly Edith	Beverley Beaudoin (mezzo)
Axel, an officier	Lawrence Harland (baritone)	A Blind Man (The Lawyer)	James Hutchinson (baritone)
The Mother	Beverley Beaudoin (mezzo)	The Poet	Marijka Czolij (mezzo)
The Billsticker	Richard Hague (baritone)	The Chancellor	Zdenek Thomas (baritone)
The Janitress	Marijka Czolij (mezzo)	The Dean of Theology	Richard Hague (baritone)
The Lawyer	James Hutchinson (baritone)	The Dean of Philosophy	
Kristina, a maid	Sarah Featherman (mezzo)	The Dean of Medicine	
The Schoolmaster	Richard Hague (baritone)	The Dean of Law	

Supporting Cast: Lawrence Bignell, Edgar Charlebois, Aniko Gaspar.

Instrumentation: Piano, Harpsichord, Bells and Percussion; 1st Piano Malcolm Williamson: 2nd Piano Dorothy Slapcoff.
PERCUSSION under the direction of Pierre BELUSE.
CHORUS under the direction of mr . Wayne RIDDELL

Members of the Chorus:

SOPRANOS	ALTOS	TENORS	BASSES
Sharry Flett	Ruth Barrie	Roland Amos	Frank Carr
Valerie Kinslow	Myroslawa Brodowycz	Tim Hewlings	Mark Leonard
Gayle McAskill	Carol Millar	Jeffrey Meyer	David Rushton
Marjorie Williams	Debbie Pidgeon		

Production: Edith and Luciano Della Pergola
Direction: Malcolm Williamson
Coaching: Dorothy Slapcoff

Costumes: property of the Composer
Make-up: Prof. Luciano Della Pergola
Stage-Manager: Allan Fine

Copyright: Josef Weinberger, London (England)

These are the 140th, 141st and 142nd performances of the McGill Opera Workshop since its inception in 1957

ACT I
Scene I: The Castle
Scene II: The Theatre Alley
Scene III: The Lawyer's Office and The Church
Scene IV: The Lawyer's House

ACT II
Scene I: Foulstrand; later Fairhaven
Scene II: Fingal's Cave
Scene III: The University
Scene IV: The Wilderness

INTERMISSION (15 min. between act 1 and 2)

Operas previously performed by the McGill Opera Workshop are:
The Maid as Mistress, Pergolesi – Dido and Aeneas, Purcell – The Secret Marriage, Cimarosa – The Apothecary, Haydn – Hansel and Gretel, Humperdinck – The Abduction from the Seraglio, Mozart – Suor Angelica, Puccini – The Medium, Menotti – Don Pasquale, Donizetti – Bastien and Bastienne, Mozart – The Secret of Susanna, Wolf-Ferrari – The Consul, Menotti – Pelléas et Melisande, Debussy – Le Magicien, Vallerand – Night Blooming Cereus, Beckwith – The Telephone, Menotti – Rita, Donizetti – The Coffee Cantata, Bach – The Peasant

FACULTY OF MUSIC

Redpath Hall
2:30 p.m.

Sunday, February 7, 1971

McGILL UNIVERSITY
MONTREAL

STUDENT COMPOSERS WORKSHOP

PIECE FOR PIANO — Keith Tedman
Myra Grimley - Piano

SONATA FOR SOLO VIOLIN — David Bach
Otto Armin - Violin

GAMES (Three movements) — Kevin Austin
H. Robert Ryker, Istvan Anhalt, Kevin Austin - conductors

Jerilee Kechley, Corinne Nashman, Barbara Newberg, Elaine Perry, Jane Reichman, Douglas Walker - flutes

David Hadden, Don Hughes, Nancy Newman, Simon Stone - saxophones

David Jones, Murray Rosenheck - trumpets

Jill Kirwan, Dale Patch - horns

Gerry Kuhl - baritone

Richard Lawton, Gary Nagles, Emil Subirana - trombones

Gordon Fudge, Andrew Homzy - tubas

Rosemary Roots - organ

INTERMISSION

JUST LIKE A PETRIFIED FOREST — Mickey Cohen
Sharry Flett - soprano
David Gordon - tenor

Jerilee Kechley - flute & piccolo

Penny Peters - harpsichord, celeste & piano

Allan Teeple - viola

Katherine Eisner, Dale Patch - horns

Randi Ashkenazy, Owen Clark, Robert Leroux, Lanny Levine, Richard Pelletier - percussion

DIVISIONS — John Fodi

Pierre Jasmin - piano

IMAGOS — Mallory Martoni

Composers' Workshop Choir

Ruth Barrie, Mary Lou Basaraba, Donna Fownes, Louise Gaudreau, Karen Haack, Lynn James, Libby Wilson - sopranos

Randi Ashkenazy, Maria Calderisi, Debbie Pidgeon, Rachael Rosenstein, Barbara Yaralli - altos

Cliff Ford, Jean-Pierre Michaud, John Plant, Peter Tannenbaum - tenors

Bob Clark, Mickey Cohen, Barry Lenson, Grant McGiffin, Michael Stanleigh, Hermann Vogelstein - basses

Owen Clark, Robert Leroux, Lanny Levine, Richard Pelletier - percussion

David Kechley, Lindsey Meagher, Alexander Tilley - double basses

The next concerts in the Sesquicentennial Series are: Friday, February 12, Twentieth Century Songs. Allan Fine - Bass; Barry Wiesenfeld - Piano. 8:30 p.m. Public $1.50, Students $.50: Sunday, February 14, Special Brahms Concert. Liebeslieder Walzer, Op. 52. Esther Master, Dorothy Morton, Tudor Singers directed by Wayne Riddell. Sonata in E minor, Op. 38, for cello and Piano, Edward Culbreath and Charles Reiner. Sonata for two pianos, with Dorothy Morton and Esther Master. 8:30 p.m. Public $1.50, Students $.50.

Just Like a Petrified Forest

I rise with the shepherd
The oxen have all fled
O'er yon hill I rise
The grotto that sheltered
Circles of blood beneath my eyes.
The shepherd is dead.

Shuffling along a dusty road
After passing the night under a wind bent elm
I thought of how in my boyhood
I had wanted to be a shepherd.
Lips grazing along my pan-pipes
I'd held a dialogue with my flock.
But the drought came and then
Even dreams were not the same.
The em'rald blades became parched and brown
And my pastures turn'd to sand.

It was raining and the sheep had strayed
But helpless they . .
Against the wolves.
I cried.

Staff in hand I walked across the meadow
That was my realm
And suffered
Knowing no more could be done.
I stood and watched it crumble
All that I had ever wanted to be.

-- Mickey Cohen

FACULTY OF MUSIC

Redpath Hall
9:00 p.m.

Tuesday, Feburary 9, 1971

McGILL UNIVERSITY
MONTREAL

BAND CONCERT

Director: Iwan Edwards

An Outdoor Overture	Aaron Copland
Brazilian Festival	arr. Howard Cable
The Girl From Ipanema	Jobim and De Moraes
Corcovado	Jobim
One Note Samba	Jobim and Mendonca
Adagio and Allegro	Nelhybel
Italian Polka	Rachmaninoff arr. Erik W. G. Leidzen

INTERMISSION

Jupiter (from "The Planets" Suite)	Holst
Serenade	Persichetti
Pastoral Humoresque Nocturne Intermezzo Capriccio	
Ballet Music From "Prince Igor"	Borodin arr. Godfrey

The Concert Band of the Faculty of Music comprises some forty-five students enrolled in the Music Education and Performance programmes of the school. An additional six or seven members are recruited from the Faculty of Arts and Science, and the whole placed under the direction of Mr. Iwan Edwards. Mr. Edwards comes to us from Lachine High School where he is the Head of Music, and is in his first year as our Band Director.

During the 1970/71 season the Band is presenting three public concerts. The last of these is scheduled for March 24.

Next Concerts:
The Eleventh Faculty Friday, February 12, 8:30 p.m., Redpath Hall, Public $1.50, Students $.50: TWENTIETH CENTURY SONGS. Alan Fine, bass - Barry Wiesenfeld, piano.

SPECIAL BRAHMS CONCERT. Sunday, February 14, 8:30 p.m. Redpath Hall. Public $1.50, Students $.50: Liebeslieder Walzer, Op. 52. Esther Master, Dorothy Morton, Tudor Singers directed by Wayne Riddell. Sonata in E minor, Op. 38, for cello and piano (Edward Culbreath and Charles Reiner). Sonata for two pianos (Dorothy Morton and Esther Master).

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL UNIVERSITY
MONTREAL

Wednesday, February 10

Redpath Hall
8:30 p.m.

Student Concert

DONNA FOWNES - Soprano

ROBERT GIMINEZ-MARTIN - Classical Guitar

Lactitia's Aria from "The Old Maid and the Thief"	Menotti
Prison Soir	Fauré
L'invitation au voyage Chanson Triste	Duparc
Therese Mädchenlied Wir Wandelten Vergebliches Ständchen	Brahms
Im Zimmer Die Nachtigall from "Sieben Frühe Lieder"	Berg

INTERMISSION

Pavanas I II	Gaspar Sanz
Espanöleta	Gaspar Sanz
Romanesca	Alonso de Mudarra
Minueto n°10	Fernando Sor
El Mestre Cancion Catalana	Arr. Miguel Llobet
Cancion Playera	Quintin Esquembre
Danza n°5 "Andaluza"	Granados
Folksongs with guitar: O Waly, Waly The Biddle Song (Donna Fownes and Roberto Giminez-Martin)	Traditional English

FACULTY OF MUSIC

Redpath Hall
8:30 p.m.

Friday, February 12, 1971

McGILL UNIVERSITY
MONTREAL

TWENTIETH CENTURY SONGS

ALLAN FINE - Bass
BARRY WIESENFELD - Pianist

HEBRAIC

Pslam 130 (Hebrew)	Arthur Honegger
Psalm 134 "	Julius Chajes
Psalm 144 "	Leon Algazi
TROIS MELODIES SEPHARDIQUES (Spanish) (From Hebrew Poems by Ashman) 1. Montanas Altas 2. Ven y Veras 3. Una Noche	Mario Castelnuovo-Tedesco

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Lullaby (Russian) (Jewish Folk Poem)	Dimitri Shostakovitch
Child's Dream (Russian) (From Jewish Poem by Shafir)	Dimitri Shostakovitch
Rhymes, Written in Sand. . . (Yiddish) (Poem by M. Ravitch)	Lazar Weiner
L'Enigme Eternelle (Yiddish)	Maurice Ravel (From "Deux Mélodies Hébraiques")
La Séparation (French) Chant Chasidique "	Darius Milhaud (From "Chants Populaires Hébraiques")

INTERMISSION

CANADIAN

Cry of a Prophet (From The Book of Jeremiah)	Louis Applebaum
Outsiders, Behold Geedaranits (Indian)	Arr. Sir Ernest McMillan (Nisrae Indian Spirit Song)
Dance of Massadah (Hebrew) (Poem by I. Lamdan)	John Weinzweig

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FIVE SONGS J'ai Perdu Mon Amant (French Canadian) There Was a Woman. . . (Prince Edward Island) Hanusja (Ukrainian) Susvartyk Antelé (Lithuanian) L'Habitant de Saint-Roch (French Canadian)	Arr. John Beckwith (From 'Canadian Folk Collections')

McGILL UNIVERSITY
FACULTY OF MUSIC

Friday, February 19, 1971

Redpath Hall
8:30 p.m.

McGILL UNIVERSITY
MONTREAL

Recital by

The Concert Choir

under the direction of

WAYNE RIDDELL

DIDO AND AENEAS — Henry Purcell

Soloists:	Dido	Aniko Gaspar, Soprano
	Belinda	Marjorie Williams, Soprano
	First and Second Woman	Donna Fownes, Soprano
	Sorceress and Spirit	Marika Czolij, Mezzo-soprano
	First Witch	Sharry Flett, Soprano
	Second Witch	Sarah Featherman, Mezzo-soprano
	Aeneas and Sailor	Jeffrey Meyer, Tenor

Instrumentalists: Eugene Husaruk and Antoinette Groulx, violin
Edward Kudlak, viola
Michael Carpenter, cello
Christy Slater, bass
John Grew, harpsichord

This performance of DIDO AND AENEAS is performed in co-operation with the McGill Opera Workshop under the direction of Edith and Luciano Della Pergola. Coaching of soloists by Betty Doroschuk and Jan Simons.

INTERMISSION

GLORIA (1964) — Harry Somers

Soloist: Jeffrey Meyer, Tenor
Trumpets: Robert Fuller
Frank Blander
Organ: Rosemary Roots

O DARKEST WOE (1961) — Paul Pedersen

A LOVER AND HIS LASS (1965) — Donald Patriquin

REINCARNATIONS — Samuel Barber

Mary Hynes
The Coolin

VILLANELLAS — Jean Berger

The Sweet Season
When I admire the Rose
New Brooms

FACULTY OF MUSIC

Redpath Hall

Wednesday, February 24, 1971
8:30 p.m.

McGILL UNIVERSITY
MONTREAL

NEW MUSIC GROUP

FIVE CANONS, Op. 16 (1924) — Anton Webern
Louise Gaudreau, soprano
Paul Globus, clarinet
Victor Sawa, bass clarinet

OCTOBER '52 — Earle Brown
John Fodi, piano

SIGNALS — John Fodi
Paul Globus, clarinet
Victor Sawa, bass clarinet
Gary Nagels, trombone
John Mandel, percussion
Clifford Ford, piano

NOVEMBER '52, for two pianos — Earle Brown
Clifford Ford, John Fodi

TEMPEST — John Rea
Louise Gaudreau, soprano
Mickey Cohen, recorder
Victor Sawa, clarinet
John Fodi, piano

INTERMISSION

From LAST PIECES — Morton Feldman
Clifford Ford, piano

THE SKY WAS (e.e. cummings) — Grant McGiffin
Louise Gaudreau, soprano
Victor Sawa, clarinet

JULI, JULI — Albert Mayr
Mickey Cohen, recorder
Francisco Quijano, guitar
Gary Nagels, trombone
John Fodi, piano

The NEW MUSIC GROUP was organized by Mickey Cohen and John Fodi and consists of undergraduate and graduate students interested in the public performance of 20th century music. The Group's first public appearance took place in Toronto, on February 10th, 1971, as part of "RENAISSANCE '71", the Students Arts Festival.--The NEW MUSIC GROUP also provides an opportunity for student composers to hear their works in a performance situation.

FACULTY OF MUSIC

Redpath Hall

McGILL UNIVERSITY
MONTREAL

Thursday 25 February
9:15 p.m.

JERRY KUHL ~ TROMBONE
ARMAS MAISTE ~ PIANO

Sonata in D minor, op. 5 — Archangelo Corelli (1653 - 1713)

Preludio - Allemanda - Sarabanda - Giga

Fantasy for Trombone op. 42 (1947) — Paul Creston (1906 -)

INTERMISSION

Trombone Concerto (1956) — Gordon Jacob (1895 -)

Maestoso - Allegro molto
Adagio molto
Alla marcia vivace

Sonata (1941) — Paul Hindemith (1895 - 1963)

Lettering: R. Haddow

FACULTY OF MUSIC

Redpath Hall

Friday, February 26, 1971
8:30 p.m.

McGILL UNIVERSITY
MONTREAL

DIE WINTERREISE - SCHUBERT

Jan Simons - baritone
Charles Reiner - pianist

Good Night:

I came a stranger; I leave a stranger. The girl spoke of love, the mother of marriage. But love likes to wander, and so I must leave stealthily, writing the words: "Good night" on the gates.

The Weather Vane:

The wind turns the weather vane on the roof of the house of my beloved. By this token I should have known that no steadfast love dwells here.

Frozen Tears:

Frozen drops fall from my face. Are my tears so cool that they turn into ice? Yet they burn within me as if they would melt all winter's frost.

Benumbed:

In vain I search for her footprints under the snow. I would kiss the ground and melt the ice with my hot tears. Where will I find a flower or green grass? All is dead. Should my frozen heart melt, her image would also melt away.

The Linden-Tree:

By the well at the gate stands a linden tree. I have carved many a dream into its bark. And now that I am far away, I still hear the rustling of the leaves, saying: "There you would find your peace".

The Watercourse:

My burning tears melt the snow at my feet. Wouldst thou find the house of my beloved, then follow the way of the brook that carries the melted snow and my sorrow.

On the River:

Rushing stream, thou art now bound in ice. I carve the name of my beloved into the hard surface and draw a ring about name and date. Dost thou tear and rage under the ice like the heaving and the tumult in my breast?

Looking Backward:

I shall not stop until I have lost sight of the city of my sorrow. How different was my arrival; everything blossoming to greet me. Now I long to return and stand silently outside the house of my beloved.

Will o' the Wisp:

A will o' the wisp has led me into a cavern, but I am used to being led astray. I find my way out with ease. Every path leads on, every stream reaches the sea, every sorrow the grave.

Rest:

Now that I have ceased to wander, my body finds no rest. It feels its burning wounds, and my spirit feels its pangs.

Dream of Spring:

I dreamed of spring flowers and the singing of birds, but woke to hear the cock crow. When shall the leaves on the windows turn green? I dreamed of love, but woke to hear the crowing once more. When will I hold my beloved in my arms?

Solitude:

Lonely as the wind in the fir-tree top, I wander through the world of light and calm. When the storms still raged I was not so dejected.

The Mail Coach:

Why do you leap at the sound of the post-horn, my heart? There will be no letter for you. The mail coach comes from the town where you lost your beloved. How you long to know her state!

The Grey Head:

The hoar-frost has tinged my hair and I rejoiced thinking I had aged. But the thaw turned my hair black again. How far to the grave!

The Crow:

A crow has followed me from the town and has not left me since. Patience, crow, my journey will soon be over. Show thou me faithfulness to the grave.

Last Hope:

Here and there a leaf remains on the bare trees, and I hang a wish on it, trembling lest it fall. And when it falls I weep on the grave of my hope.

In the Village:

The dogs bark and tear at their chains while men sleep. Waking, they try to find part of their dream-world on their pillows. Bark, dogs! Let me leave the world of those that dream.

The Stormy Morning:

The storm has torn the grey sky. My heart sees in the heavens its own likeness: Winter cold and wild.

Illusion:

A light beckons me from the distance. Miserable as I am, I gladly follow the fond delusion that there is a house and a kind soul therein.

The Sign-Post:

Why do I shun the paths the others tread? I must wander without respite a road from whence there is no returning.

The Wayside Inn:

I stop at a graveyard. Is there no room for me, a weary wanderer? Onward then my true staff, onward!

Courage:

I shake the snow from my face and do not heed the plaintive heart, but sing against the bitter weather.

The Three Suns:

I saw three suns in the heavens. You are not my suns. I have lost the best ones. Might I lose the third one too, I should be better off in the dark.

The Organ Grinder:

Barefoot on the ice an organ grinder grinds his hurdy-gurdy. No one hears him, no one sees him. Strange old man, shall I go with you and sing my songs to your tune?

FACULTY OF MUSIC

Friday, March 5, 1971
8:30 p.m.

Room D102
3630 Drummond Street

McGILL UNIVERSITY
MONTREAL

ELECTRONIC MUSIC CONCERT

ES2-210271	John Fodi
TAPE PIECE NO. 1	Richard Hunt
"WAR"	Gary Dannenbring
"KARMA"	Pierre Gouin
"PIECE FOR FOUR TRACK TAPE RECORDER CANADA UNLIMITED NUMBER ONE"	Kevin Austin
LAMPE ET ARCHET	Pierre Rochon
PIECE NO. 1	Alexander Tilley
TRANSIENTS: SATURATION 220,000	David Kechley

I N T E R M I S S I O N

STUDY	Kevin Austin
DE-COMPOSITION	Graham Reynolds
ELECTRONIC STUDY NO. 2	Clifford Ford
"TOO MUCH"	Hélène Prévost
B.A.Z.I.M.	John Fodi
"EAST HASTINGS BOOGIE"	Bruce Davis

Coffee will be served after the concert.

PROGRAMME NOTES

ES2-210271 (John Fodi): This piece is the sound track to a film called "Tricycle" by Joyce Borenstein. The source material (some obtained from the Electronic Music Study University of Toronto) was from the Serial Structure Generator and a bank of oscillators.

TAPE PIECE NO. 1 (Richard Hunt): This musique concréte piece uses tape loops of the sounds of pouring water, rattling a chain over a metal bowl, rattling a chain in the hands and hitting two saucepan lids of different sizes.

"WAR" (Gary Dannenbring): Here, the composer used sine tone and sawtooth waves. Some sounds were generated from the Moog Synthesizer and the PDP-12 computer. He also utilized portions of the "Third Reich Theme" from E. De Luca's "Conquerors of the Ages".

"KARMA" (Pierre Gouin): Another Musique Concréte piece. Here a cymbal was used as source material and modified by using varying tape speed, reverberation and a tone burst generator.

"PIECE FOR FOUR TRACK TAPE RECORDER CANADA UNLIMITED NUMBER ONE" (Kevin Austin): This piece is about time, and is in three sections. K.A.

LAMPE ET ARCHET (Pierre Rochon): The composer recorded various sounds made by striking and scraping several areas on a lamp for his source material and modifying them in the studio.

PIECE NO. 1 (Alexander Tilley): Here the composer limits his sound source material to two basic sounds: sine tone waves and rattling keys. The desired effects are "gong", "claves", "wash" and "trickling".

TRANSIENTS: SATURATION 220,00 (David Kechley): This work uses flute and guitar sounds modified by filtering and transposition.

STUDY (Kevin Austin): As the name implies, this piece (using sine tones) is a study. The piece is an essay in "quasi"-real-time composition. K.A.

DE-COMPOSITION (Graham Reynolds): This selection is an uncalled-for extrapolation of earlier "percussive" trends in electronic music. Major sound sources include white noise bursts, ring-modulated piano, and Moog, with quotations courtesy Debussy and Grand Funk Railroad. G.R.

ELECTRONIC STUDY NO. 2 (Clifford Ford): Here the source material is feed-back created while scratching nylon over a live microphone. The material is then modified by means of tape-loops and splicing.

PROGRAMME NOTES

"TOO MUCH" (Hélène Prévost): The inspiration for this piece comes from comments during a telephone conversation. "The result has no correspondance with reality. But if it had, we would certainly see a decrease in the use of the telephone!" H.P.

B.A.Z. I. M. (John Fodi): This piece uses a bank of sine tones to create an amorphous variation.

"EAST HASTINGS BOOGIE" (Bruce Davis): Including the use of several concrete quotes, this piece begins with sounds created through feed-back from a live microphone. The piece, taking about 12 minutes goes through various mood changes.

FACULTY OF MUSIC

Wednesday, March 10, 1971

Redpath Hall
8:30 p.m.

McGILL UNIVERSITY
MONTREAL

ARS ANTIQUA DE PARIS

MIREILLE RECULARD, viole de gambe
JEAN RECULARD, viole de gambe
MICHEL SANVOISIN, flûtes à bec, cromornes
GUY ROBERT, luth
JOSEPH SAGE, haute contre

LE REMÈDE DE FORTUNE — Guillaume de Machaut

-lay: qui n'aroit autre deport
-complainte: tel rit au main qui au soir pleure
-chanson roial: joie, plaisance et douce norriture
-baladelle: en amer
-balade: Dame, de qui toute ma joie vient
-virelay: Dame à vous sans retollir
-rondelet: Dame, mon coeur en vous remaint

MUSIQUE FRANÇAISE DE SIÈCLE DE LOUIS XIV

-prélude pour flûte à bec, luth et viole — Hotteterre
-suite pour luth — Dufaut
-prélude pour 2 violes — Marin Marais
-le rossignol en amour — François Couperin
-au temple de l'Amour — François Couperin

ENTRACTE

MUSIQUE DU XVe SIÈCLE — Guillaume Dufay

-je me complains piteusement
-réveillez vous et faites chère lie
-mon cher ami
-je languis en piteus martyr
-j'ai mis mon coeur

VAUDEVILLES ET AIRS DE COUR FRANÇAIS

-ma belle si ton âme — Gabriel Bataille
-ma bergère non légère — Gabriel Bataille
-un jour amarille et Tircis — Antoine Boesset
-suite pour guitare: prélude, sarabande, carillon — Robert de Visée
-qui pourra dire la douleur — Adrian Le Roy
-j'ai bien mal choisi — Nicolas de la Grotte
-variations sur les "pantalons" — Anonyme
-quand le gril chante — Nicolas de la Grotte

FACULTY OF MUSIC

Redpath Hall

Friday, March 12, 1971
8:30 p.m.

McGILL UNIVERSITY
MONTREAL

ALL BRAHMS CONCERT

LIEBESLIEDER WALZER, Op. 52
for piano duet with voices 'ad libitum'

Dorothy Morton and Esther Master, duo pianists
Members of the Tudor Singers, under the direction of Wayne Riddell

SONATA NO. 1 in e minor, Op. 38, for cello and piano
Allegro non troppo
Minuetto
Allegro

Edward Culbreath and Charles Reiner

INTERMISSION

SONATA in f minor, Op. 34b, for two pianos
Allegro non troppo
Andante, un poco Adagio
Scherzo and Trio
Finale: Poco sostenuto; Allegro non troppo

Dorothy Morton and Esther Master

The next Faculty Friday: March 26, FACULTY ORCHESTRA, under Alexander Brott.

Handel: Concerto for Viola and Orchestra
Glazounov: Concerto for Saxophone and Orchestra, op. 109
C.M. v. Weber: Concertino for Clarinet and Orchestra, op. 26
Patriquin: "Sinfonia Concertante for Piano and Orchestra". (Premiere)

8:30 p.m. $1.50 (Students 50¢)

Saturday, March 27, THE CONCERT BAND of the Faculty of Music of the University of Toronto, Part II of an exchange project. (Part I: The McGill Opera Workshop at the Toronto Faculty of Music of February 9). 8:30 p.m. Free.

FACULTY OF MUSIC

Redpath Hall

Saturday, March 13, 1971
8:30 p.m.

McGILL UNIVERSITY
MONTREAL

RECITAL

JUDY HOENICH, ELLEN WONG
Duo Pianists

and

ROBERT BARDSTON, Cellist
JACQUELINE LALINEC, Pianist

Variations on a theme by Beethoven, for two pianos — Saint-Saëns

Judy Hoenich, Ellen Wong

Sonata, Op. 69 in A major, for cello and piano — Beethoven
Allegro ma non tanto
Scherzo (Allegro molto)
Adagio cantabile--Allegro Vivace

Robert Bardston, Jacqueline Lalinec

INTERMISSION

Scaramouche, for two pianos — Milhaud
Vif
Modéré
Brasileira

Petite Suite, for piano duet — Debussy
En Bâteau
Cortège
Minuet
Ballet

Concertino, Op. 94, for two pianos — Shostakovitch

Judy Hoenich, Ellen Wong

Pianists: Students of Prof. Dorothy Morton
Cellist: Student of Prof. Edward Culbreath

Thursday, March 18 - Saturday, March 20, "LOVE THROUGH THE AGES", Théâtre du Jeune Québec. Multi-media experiment, with drama and music from past and present. 8:30 p.m. Moyse Hall. $1.50 (Students $1.00)

Thursday, March 25, THE FACULTY BAND, directed by Iwan Edwards. 8:30 p.m. Moyse Hall. $1.50 (Students $.50)

LE THEATRE DU JEUNE QUEBEC
in association with
THE McGILL FACULTY OF MUSIC
presents

"THE DISINTEGRATION OF ROMANTICISM THROUGH THE AGES"

A collage of Ballet, Pantomime, Drama and Music

Moyse Hall, McGill University — March 18, 19, 20

Conceived and Directed by ALEXANDRE GARCIA
Assistant Director SYLVIA SOYHA

CAST

Pantomime	
Pierrot	Guy LeParge
Isabelle	Suzanne Leveillé
Arlequin	Claude Deschamps
Colombine	Andreé Véginas
Phaedre	
Aricie	Gislaine Solv
Hvppolite	Richard McManus
Romeo and Juliet	
Romeo	Neil MacDonald
Juliet	Sharry Flett
Cyrano de Bergerac	
Cyrano	Regend Bédard
Roxanne	Roxanne Bourget
Christian	Claude Levac
Who's Afraid of Virginia Wolf?	
Martha	Elaine Bauder
Nick	Andrew Wetmore

DANCERS

Marie-Joanne Adams
Robert Ducharme
France Gauthier
Claude Levac
Jacques Rochon
Marie-Josée Roscani

Choreography by ANDRE FRAPPIER

MUSIC

Vocalists	Pianist	Flute	Electric Bass
Sharry Flett	Michel Korowsky	Douglas Walker	Michael Hoofer
Soryl Angel			

Guitar	Drums	Lead Electric Guitar
Aimé Lamoureux	Michael Rosen	Steve Armour

Musical Coordination by MICHAEL ROSEN and Faculty of Music

PRODUCTION STAFF

Production Manager	David Hochoy	Stage Crew	Rosemary Burnett
Stage Manager	Michael Jerome		Adrian Cobham
Assistant Stage Managers	Geoffrey Hillier	Make-up	Gary Akenhead
	Marjorie Topham	Publicity	Sue Black
Lighting Designed by	Michael Jerome	Production Assistants	Barbara Kuehl
Lighting Crew	Patrick Duff		Ron Feldman
	Carol Manning		Peter Stone

ACKNOWLEDGEMENTS

Frank Costi Esq.
Miss Diana Rubin
Mr. Douglas Leopold
Mr. Dan Hoffman
Miss Cornelia Vaughan
Mr. & Mrs. Donald Graves

FACULTY OF MUSIC

McGILL UNIVERSITY
MONTREAL

Moyse Hall

Thursday, March 25, 1971
8:30 p.m.

McGILL WIND ENSEMBLE

Night Flight to Madrid	Kermit Leslie and Walter Leslie
* Kansa Suite 1. High Plains 2. Urbana 3. Home on the Range	Lloyd Conley
Pavanne (second movement of American Symphonette No. 2)	Morton Gould arr. Paul Yoder
Elsa's Procession to the Cathedral (from "Lohengrin")	Richard Wagner arr. Lucien Caillet
"The Dam Busters" March	Eric Coates arr. W. J. Duthoit

INTERMISSION

PICTURES AT AN EXHIBITION 1. Promenade 2. The Old Castle 3. Tuileries 4. Bydlo 5. Ballet of the Unhatched Chickens 6. The Market at Limoges 7. Catacombs 8. The Hut of the Baba-Yaga 9. The Great Gate of Kiev	Moussorgsky arr. Eric Leidzen

* Kansa is the name of one of the Sioux Indian tribes that once lived in the area which is now Kansas. It seems an appropriate title for its historical significance and because it is so nearly the name of the state about which this music is written. It was the award-winning composition of the Kansas Centennial Commission, August, 1961.

Fifteenth Faculty Friday - Friday, March 26, THE FACULTY ORCHESTRA, directed by Alexander Brott. 8:30 p.m. $1.50 (Students: $.50).

Handel: Concerto for Viola and Orchestra
Glazounov: Concerto for Saxophone and Orchestra, Op. 109
Mozart: Concerto for Clarinet and Orchestra
Patriquin: Sinfonia Concertante for Piano and Orchestra (directed by composer)

FACULTY OF MUSIC

Friday, March 26
8:30 p.m.

Redpath Hall

McGILL UNIVERSITY
MONTREAL

The FACULTY ORCHESTRA

Alexander Brott, director

CONCERTO IN B MINOR FOR VIOLA AND ORCHESTRA — Handel (arr. Casadesus)

Allegro moderato
Andante ma non troppo
Allegro molto

Allan Teeple, Viola

Alexander Brott, Conductor

SINFONIA CONCERTANTE FOR PIANO AND ORCHESTRA — Patriquin

Vivace con forza
Andante
Vivace

Pierre Jasmin, Piano

Donald Patriquin, Conductor

INTERMISSION

CONCERTO IN A MAJOR FOR CLARINET AND ORCHESTRA K. 622 — Mozart

Allegro
Adagio
Rondo: Allegro

Victor Sawa, Clarinet

Hermann Vogelstein, Conductor

Sat. Mar. 27 — The Concert Band of the Faculty of Music of the University of Toronto, Part II of an exchange project. (Part I: The McGill Workshop at the Toronto Faculty of Music on February 9). Moyse Hall, 8:30 p.m. Free.

SEVENTEENTH FACULTY FRIDAY
Fri. Apr. 2 — McGill Staff Composers. Mixed Media Concert. The first performances of works by Anhalt, Huse, Mayr, Pedersen. 8:30 p.m. $1.50 (Students $.50). Redpath Hall.

FACULTY OF MUSIC

Moyse Hall

Saturday, March 27, 1971
8:30 p.m.

McGILL UNIVERSITY
MONTREAL

UNIVERSITY OF TORONTO CONCERT BAND

Robert A. Rosevear, conductor
Herbert C. Mueller, assistant conductor

PROGRAMME

O Canada

Celebration Overture (1955) — Paul Creston

Royce Hall Suite (1952) — # Healey Willan (scored by William Teague)
Prelude and Fugue
Menuet
Rondo

Concertino for Tuba and Wind Ensemble (1969) — Walter S. Hartley
Lento
Allegro non troppo
C. Charles Daellenbach, solo tuba

Symphony for Band (1958) — Vincent Persichetti
Adagio - allegro
Adagio sostenuto
Allegretto
Vivace

INTERMISSION

Chebucto, Overture for Windband (1969) — # B.G Bogisch

Night is no Longer Summer Soft (1970) — # Murray Adaskin

*Suite of Miniature Dances — # Louis Applebaum
Coranto
Gavotte
Promenade
Gigue
Sarabande
Menuet
Waltz

*Expansions (1967) — Hale Smith

*Round Dance (1950) — # John Weinzweig

Newfoundland Rhapsody (1956) — # Howard Cable

- Canadian Composer * - Conducted by Professor Mueller
This is part II of an exchange programme. (Part I, McGill Opera Workshop performance of "The Growing Castle", February 8 and 9, at the University of Toronto.)

[illegible]

[illegible]

[illegible]

FACULTY OF MUSIC

MIXED MEDIA CONCERT

Works by:
Oeuvres de:

ANHALT
HUSE
MAYR
PEDERSEN

Friday, April 2, 1971, 8.30 P.M.
Vendredi, le 2 avril 1971, à 20 h. 30

REDPATH HALL

McGILL 1821 1971 150TH ANNIVERSARY

$1.50
.50 (Students/Étudiants)

Tickets on sale at the door.
Billets en vente à l'entrée.

McGILL UNIVERSITY
MONTREAL
PROGRAMME

P5 M3 - PROPOSTA SONORA V * Albert Mayr

Piano - Bruce Mather - *Piano*
Organ - Albert Mayr - *Orgue*
Tape - - - - - - - *Bande magnétique*

BRICOLAGE * Peter Huse

For Mezzo-soprano, Poet, Instruments and Tape
Pour mezzo-soprano, poète-récitant, instruments et bande magnétique

Mezzo-soprano - Phyllis Mailing - *Mezzo-soprano*
Poet - George Bowering - *Poète-récitant*
Flute, Alto flute and Piccolo - Jean-Paul Major - *Flûte, Flûte alto et Piccolo*
Clarinet and Bass-clarinet - Jean Lafontaine - *Clarinette et Clarinette Basse*
Trombone - Richard Lawton - *Trombone*
Violin - Adolfo Bornstein - *Violon*
Violon-cello - Edward Culbreath - *Violoncelle*
Double-bass - Alexander Tilley - *Contrebasse*
Piano - Bruce Mather- *Piano*
Percussion - Paul Duplessis - *Percussion*
Percussion - Guy Lachapelle - *Percussion*
Lighting - Dan Hoffman -*Eclairage*

CYBERNETIC STEPS * Paul Pedersen

Dancer - Maria Formolo - *Danseuse*
Dancer - Jean-Pierre Perreault - *Danseur*
(*Members of "Le Groupe de la Place Royale". - Director* - Mme Jeanne Renaud)
(*Membres du "Groupe de la Place Royale". - Directrice* - Mme Jeanne Renaud)
Choreography - Peter Boneham - *Chorégraphie*
Tape - - - - - - - *Bande magnétique*
Lighting - Dave Wilson - *Eclairage*

- - - - -INTERMISSION- - - - -

PROGRAMME

FOCI *** Istvan Anhalt

1. Preamble - Definition 1
2. Measures
3. Icons
4. Definition 2
5. Individuals
6. Group
7. Definition 3
8. Preparation
9. Testimony

Mezzo-soprano - Phyllis Mailing - *Mezzo-soprano*

Flute - Jean-Paul Major - *Flûte*

Clarinet and Bass-clarinet - Jean Lafontaine - *Clarinette et Clarinette Basse*

Trombone - Richard Lawton - *Trombone*

Violin - Adolfo Bornstein - *Violon*

Violon-cello - Edward Culbreath - *Violoncelle*

Double-bass - Alexander Tilley - *Contrebasse*

Piano - Bruce Mather - *Piano*

Celesta and Electric Organ - Armas Maiste - *Célesta et Orgue électrique*

Percussion - Paul Duplessis - *Percussion*

Percussion - Guy Lachapelle - *Percussion*

Hammer - David Kechley - *Marteau*

Tape - - - - - - - - - *Bande magnétique*

Lighting - Ronald Blumer, Dan Hoffman, Christopher R. Schon, Donald Steven - *Eclairage*

- - - - - - - - - -

Kevin Austin, Pierre Gouin, Richard Hunt, Paul Pedersen
Operators of sound equipment - Opérateurs du son

* *Première*
** *Canadian Première - Première canadienne*

NOTES

P5 M3 - PROPOSTA SONORA V

P5 M3 - PROPOSTA SONORA V is a piece for instrumentalists and tape.

P5 M3, the live part, dates from 1970. It may be performed on two, or more, polyphonic instruments. Tonight it will be realized by a duo of an organist and a pianist. The performers play from a verbal score which consists of instructions for the building of chords, from a given material, and related to a basic model.

PROPOSTA SONORA V, the tape part, dates from 1967. It consists of two groups of three ascending and descending scales in a 35 tone, and in a 69 tone temperament.

(Albert Mayr)

BRICOLAGE

BRICOLAGE comes out of music and poetry I am writing now called OCCASIONS. Sound from my electronic piece, SPACE PLAY, is used here as massing. It will give way to live instruments in a later form.

(Peter Huse)

CYBERNETIC STEPS

CYBERNETIC STEPS is a version of the computer generated composition Serial Composition for Violin, Horn, Bassoon and Harp composed in 1965. The structure of the work is totally serialized with the parameters of pitch, time, dynamics and instrumentation derived from and/or selected by the manipulation of a 12 tone row. The algorithm for the work was designed by the composer and programmed for execution on a digital computer. The tape recording used for this performance was generated on the "Computer Music System" of the National Research Council, designed by Dr. J.K. Pulfer.

In computer generated composition, the amount of control exercised by the composer is approximately inversely proportional to that entrusted to the computer programme. In this work the composer could predict the density of parts, general levels of rhythmic complexity, groupings of intervals in melodic sequences and the general harmonic sound. However,

NOTES EXPLICATIVES

P5 M3 - PROPOSTA SONORA V

P5 M3 - PROPOSTA SONORA V a été écrit pour bande magnétique et instrumentistes.

P5 M3, soit la partie de l'oeuvre jouée "sur place", a été composée en 1970; elle peut être interprétée par deux ou plusieurs instruments polyphoniques. La version de ce soir comporte un duo orgue-piano où les interprètes doivent se soumettre à une partition "verbale"; cette partition leur fournit des instructions relatives à la construction d'accords d'après un matérial et un modèle de base donnés.

PROPOSTA SONORA V, soit la bande magnétique, date de 1967. Il s'agit cette fois de deux groupes de trois gammes ascendantes et descendantes accordées respectivement selon des tempéraments de 35 et 69 tons.

(Albert Mayr)

BRICOLAGE

BRICOLAGE provient d'un travail musical et poétique, actuellement en cours, que j'ai titré OCCASIONS. Une trame sonore, tirée de ma pièce électronique SPACE PLAY est ici utilisée comme élément de "massing". Le tout sera éventuellement adapté pour un ensemble d'instruments.

(Peter Huse)

CYBERNETIC STEPS

CYBERNETIC STEPS est une version de Serial Composition for Violin, Horn, Bassoon and Harp, oeuvre écrite avec l'aide d'un ordinateur en 1965. La structure de l'oeuvre est entièrement sérialisée selon les paramètres de hauteur, temps, dynamique et instrumentation dérivés ou choisis en cours de manipulation d'une série de douze sons. L'algorithmie de l'oeuvre a été établie par le compositeur et, en vue de l'exécution, programmée sur calculatrice. L'enregistrement sur bande de la représentation de ce soir est issu de "Computer Music System", conçu par le Dr. J.K. Pulfer au Conseil National de Recherche.

Dans le cas l'oeuvres composées avec l'aide d'ordinateurs, la proportion du contrôle exercé par le compositeur est à peu près inversement proportionelle à celle laissée à

NOTES

exactly what notes and what rhythms occur at any particular instant are a matter of chance as far as the fore-knowledge of the composer is concerned, although they are completely pre-determined by the programme. From the composer's point of view, what a programme like this produces is chance happenings within certain pre-defined boundaries.

This performance of the work uses a light system in which the colors and intensities of the light are automatically controlled by the music. This lighting system was designed and built by Dave Wilson of Dayrand Ltd.

(Paul Pedersen)

FOCI

FOCI, a work in nine sections for singer, instruments, and tape, was composed in 1969 for the members of the Center of the Creative Arts at the State University of New York at Buffalo. It is a series of views on life; glimpses of contemporary existence, and glimpses of past situations. Some of these suggest the perception of exterior events, spaces, aural and visual images, most of the, however, are concerned with the inner spaces of the mind/heart. The piece is primarily about people, about individuals, and about small groups, in diverse contexts.

Speech sounds in various languages (English, French, Italian, German, Greek, Yiddish, Aramaic, Hungarian and Creole) constitute an important layer of the piece. The words come from a variety of sources: the New Testament, the Zohar, the Ishtar legend, the Odyssey, Voodoo texts, a dictionary of psychology (the four definitions used are those of 'coping behavior', 'soul', 'interaction', and 'lie') legal formulae, newspapers, and others.

The overall structure of the work is meant to give the impression of deriving from a 'tabula rasa' kind of frame of mind, and progressing through numerous states of higher and lower tensions toward a conclusion of silence and darkness.

Much of the electronic music equipment used in this work was invented and built by Dr. Hugh Le Caine at the National Research Council.

(Istvan Anhalt)

NOTES EXPLICATIVES

l'ordinateur. Dans l'oeuvre dont il est ici question, le compositeur pourrait évaluer à l'avance la densité des parties, les niveaux généraux de complexité rythmique, des groupes d'intervalles au cours des séquences mélodiques ainsi que la masse harmonique dans son ensemble. Quoiqu'il en soit, quelles notes exactement ou quels rythmes se manifesteront demeure le fait du hasard, en autant que la prescience du compositeur est concernée; selon lui la programmation, telle que présentée ici, doit produire un réseau de possibilités fortuites à l'intérieur de certaines limites préétablies.

A l'exécution de l'oeuvre est associé un système d'éclairage dont les couleurs et les intensités sont automatiquement contrôlées par la musique. Ce système a été conçu et organisé par Dave Wilson de Dayrand Ltée.

FOCI

FOCI, une oeuvre en neuf sections pour mezzo-soprano, instruments divers et bande magnétique a été composée en 1969 pour les membres du "Centre of the Creative and Performing Arts" de l'Université de l'Etat de New-York à Buffalo. Il s'agit d'une suite de regards jetés sur la vie; aperçus de l'existence contemporaine aussi bien que de situations passées. Certains de ces éléments suggèrent la perception d'événements extérieurs, d'espaces et d'images visuelles ou sonores, la plupart relevant, néanmoins, des espaces intérieurs de la pensée consciente et de l'instinct. L'oeuvre se préoccupe d'abord de gens, d'individus, ou de petits groupes placés dans des contextes différents.

Des fragments de langues diverses (en Anglais, Français, Italien, Allemand, Grec, Yiddish, Araméen, Hongrois et Créole) constituent une tranche importante de l'oeuvre. Les mots utilisés proviennent de sources variées, telles que Le Nouveau Testament, le Zohar, la légende l'Ishtar, l'Odyssée, des textes Voudous, un dictionnaire de Psychologie (les quatre définitions utilisées sont celles des mots 'capacité d'adaptation', 'âme', action conjuguée', et 'mensonge'), des formules de Code légal, des fragments de journaux et d'autres sources.

La structure d'ensemble de l'oeuvre veut donner l'impression d'une disposition d'esprit de type 'faire table rase', le tout circulant à travers un réseau de tensions plus ou moins grandes pour éventuellement se résorber dans le silence et l'obscurité.

Une grande part de l'équipement électronique utilisé pour la composition a été conçu et construit par le Dr. Hugh Le Caine au Conseil National de Recherche.

(Istvan Anhalt)

The Faculty of Music acknowledges with pleasure the co-operation it received from the *English Department* and the *Instructional Communications Centre* in the planning and realization of this concert.

It also wishes to give an expression of thanks to the *Faculty of Graduate Studies and Research*, as well as to the *Sesquicentennial Committee* for grants received which made this event possible.

C'est avec plaisir que la Faculté de Musique de l'Université McGill rend hommage à la coopération reçue de la part du *Département d'Anglais* et du *Centre de Communications Educatives* pour l'organisation et la réalisation du présent concert.

La Faculté tient en outre à exprimer sa reconnaissance à la *Faculté des Etudes et Recherches graduées*, ainsi qu'au *Comité du Cent-Cinquantième Anniversaire* dont les octrois ont rendu cette réalisation possible.

SPECIAL CREDITS - MENTIONS SPECIALES

Publicity and Arrangements - Mr. Douglas Leopold - *Publicité et coordination*

Co-ordination and Arrangements - Mr. W. Loveless - *Coordination*

Publicity - Miss Cornelia Vaughn - *Publicité*

Programme Cover Design - Miss Carol Anhalt - *Maquette de la page-couverture*

FACULTY OF MUSIC

Church of St. Andrew
and St. Paul

Sunday, April 4, 1971
4:00 p.m.

McGILL UNIVERSITY
MONTREAL

CONCERT BY THE FACULTY CHOIRS AND ORCHESTRA

Wayne Riddell, director
Betty Doroschuk (Gabriel), soprano
Jeffrey Meyer (Uriel), tenor
James Hutchinson (Raphael), baritone

Susan Mustard, cello
Shirley Fry, concertmaster
Janice Taylor, alto (in the final chorus)
Continuo-Gordon Murray, harpsichord

THE CREATION (an Oratorio) — Franz J. Haydn

PART I

No. 1	Introduction	Representation of chaos
No. 2	Recitative and Chorus	In the beginning
No. 3	Air	Now vanish before the holy beams
	Chorus	Despairing cursing rage
No. 4	Recitative	And God made the firmament
No. 5	Solo and Chorus	The marv'llous work
No. 6	Recitative	And God said, Let the waters
No. 7	Air	Rolling in foaming billows
No. 8	Recitative	And God said, Let the earth
No. 9	Air	With verdure clad
No. 10	Recitative	And the heavenly host
No. 11	Chorus	Awake the harp
No. 12	Recitative	And God said, Let there be lights
No. 13	Recitative	In splendour bright
No. 14	Chorus	The heavens are telling

PART II

No. 15	Recitative	And God said, Let the waters
No. 16	Air	On mighty pens
No. 17	Recitative	And God created great whales
No. 18	Recitative	And the Angels
No. 19	Trio	Most beautiful appear
No. 20	Trio and Chorus	The Lord is great
No. 21	Recitative	And God said, Let the earth bring forth
No. 22	Recitative	Straight opening
No. 23	Air	Now heaven in fullest glory shone
No. 24	Recitative	And God created man
No. 25	Air	In native worth
No. 26	Recitative	And God saw every thing that he had made
No. 27	Chorus	Achieved is the glorious work
No. 27a	Trio	On thee each living soul awaits
No. 27b	Second Chorus	Achieved is the glorious work

PART III

No. 28	Introduction	
	Recitative	In rosy mantle appears
No. 29	Duet and Chorus	By thee with bliss
	Duet and Chorus	Of stars the fairest
No. 30	Recitative	Our duty we have now performed
No. 32	Recitative	O happy pair
No. 33	Chorus	Sing the Lord, ye voices all

The harpsichord courstesy of Prof. Kenneth Gilbert.

FACULTY OF MUSIC

Redpath Hall

Wednesday, April 7, 1971
8:30 p.m.

McGILL UNIVERSITY
MONTREAL

PIANO RECITAL

Karen Quinton

Deux Etudes de Sonorité — François Morel
Rêveur - presque lent
Vif

Variations and Fugue in E^b major, Op. 35 (Eroica) — Beethoven

Funérailles — Liszt

INTERMISSION

Sonata in a minor, Op. 143 — Schubert
Allegro giusto
Andante
Allegro vivace

Sonata para Piano — Ginastera
Allegro marcato
Presto misterioso
Adagio molto appassionato
Ruvido ed ostinato

- - - - - - - -

Wednesday, April 28, THE McGILL OPERA WORKSHOP: Opera Excerpts (Donizetti, Verdi, Massenet, Bizet, Mozart, Menotti). 8:30 p.m. Free.

Nineteenth Faculty Friday, Friday, April 30, DEMONSTRATION OF BAROQUE INSTRUMENTS, built by Wolfgang Kater (B.Mus. III). Lecture and concert. James Young, Barbara Blank, Joy Macurdy, Ann Gorman. 8:30 p.m. $1.50 (Students $.50)

Saturday, May 1, THE McGILL OPERA WORKSHOP: Opera Excerpts (Donizetti, Verdi, Massenet, Bizet, Mozart, Menotti). 8:30 p.m. Free.

Friday, May 7, MIKAEL ELIASEN, Piano Recital. Grieg, Schumann, Schubert. 8:30 p.m. $1.50 (Students $.50)

GRADUATE RECITAL

[illegible] - clarinet

CHARLES WRIGHT - piano

[illegible] - bassoon

MARJORIE WILLIAMS - soprano

SONATA FOR CLARINET AND PIANO [illegible]

Mässig bewegt

Lebhaft

Sehr langsam

Flüssig [illegible], gemässigt

[illegible] AMI [illegible], No. III

[illegible]

[illegible]

[illegible] ON THE ROCK, for [illegible], soprano and piano [illegible]

Andantino

Allegretto

FACULTY OF MUSIC

McGILL UNIVERSITY
MONTREAL

Redpath Hall

Thursday, April 15, 1971
4:00 p.m.

GRADUATION RECITAL

Victor Sawa, *clarinet*
Ellen Wong, *piano*

Concerto for Clarinet, No. 3 Allegro moderato Romanze Rondo	Karl Stamitz (1746-1801)
Première Rhapsodie for clarinet and piano	Claude Debussy (1862-1918)

INTERMISSION

Sonata for clarinet and piano, Op. 120, No. 2 Allegro amabile Appassionato, ma non troppo Allegro Andante con moto--Allegro non troppo	Johannes Brahms (1833-1897)

- - - - - - - - - -

Wednesday, April 28, The McGILL OPERA WORKSHOP: Opera excerpts. Donizetti, Verdi, Mozart, Menotti, Massenet. 8:30 p.m. Free.

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Saturday, May 1, The McGILL OPERA WORKSHOP: Opera excerpts: Donizetti, Verdi, Bizet, Mozart, Menotti. 8:30 p.m. Free.

Friday, May 7, PIANO RECITAL - Mikael Eliasen. Works by Grieg, Schumann, Schubert. 8:30 p.m. $1.50 (Students $.50).

FACULTY OF MUSIC

Redpath Hall

Wednesday, April 28, 1971
8:30 p.m.

McGILL UNIVERSITY
MONTREAL

OPERA WORKSHOP

directed by
Edith and Luciano Della Pergola
presents
A PERFORMANCE OF OPERATIC EXCERPTS

THE MAGIC FLUTE, duo, act I — W.A. Mozart (1756-1791)
- Pamina — Catherine Sauerwein, *soprano*
- Papageno — Zdenek Tomas, *baritone*

LES PECHEURS DE PERLES, act II — G. Bizet (1838-1875)
- Leila — Amada Israel, *soprano*
- Nadir — Ferruccio Pedri, *tenor*

IL TROVATORE, act IV, scene 2 — G. Verdi (1813-1901)
- Manrico — Giuseppe Venditelli, *tenor*
- Azucena — Marijka Czolij, *mezzosoprano*
- Leonora — Danielle Rose, *soprano*
- Il Conte De Luna — James Hutchinson, *baritone*

INTERMISSION

MADAMA BUTTERFLY, act I, finale — G. Puccini (1858-1924)
- Pinkerton — Aldo Verrecchia, *tenor*
- Cio-cio-san — Aniko Gaspar, *soprano*
- The voice of Suzuki: Sarah Featherman, *mezzosoprano*

LUCIA DI LAMMERMOOR, act II, scene 2 — G. Donizetti (1797-1848)
- Normanno — Zdenek Tomas, *baritone*
- Enrico — Lawrence Harland, *baritone*
- Lucia — Sharry Flett, *soprano*

LA FAVORITA, act IV — G. Donizetti (1797-1848)
- Fernando — Ferruccio Pedri, *tenor*
- Leonora — Marijka Czolij, *mezzosoprano*
- Chorus: students of the Workshop
- Paulette Grundeen, *organ*

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Coaching: Antonio Narducci, Dorothy Slapcoff, Barry Wiesenfeld
Accompanists: Dorothy Slapcoff and Barry Wiesenfeld

This is the 148th performance of the McGill Opera Workshop since its inception in 1957.

Next performance of Excerpts: Saturday, May 1, 1971, 8:30 p.m.

McGILL 1821 1971 150 ANNIVERSARY

FACULTY OF MUSIC

Redpath Hall

Friday, April 30, 1971
8:30 p.m.

McGILL UNIVERSITY
MONTREAL

THE ART OF THE HARPSICHORD
its music, evolution and technology

A concert demonstration on historical keyboard copies built by Wolfgang Kater.
Photographs and commentaries by the builder.

Sumer Is Icumen In — Old English Canon
madrigal group: Carol Millar, soprano
Sarah Featherman, alto
Roland Amos, tenor
Richard Hague, bass

instrumentalists: Peter Turim, viola da gamba
James Young, recorder

Commentary: Preamble

Madrigal "O Felici Occhi Miei" — Diego Ortiz (published 1553)
madrigal group

Glossi No. 1 on "O Felici Occhi Miei" — Diego Ortiz
Peter Turim, viola da gamba
Ann Gorman, Italian harpsichord

Commentary: Harpsichord Building in the Italian Renaissance

Sonata in A major, K 208 — Domenico Scarlatti (1685-1757)
Sonata in A major, K 209
Ann Gorman, Italian harpsichord

Commentary: The Italian Harpsichord, its Design and Construction

Sonata Op. 5, No. 1 for Violin and Continuo — Arcangelo Corelli (1653-1713)
Grave
Allegro
Allegro
Adagio
Allegro
Barbara Blank, violin
Ann Gorman, Italian harpsichord

INTERMISSION

The Duke of Brunswick's Allemande — Fitzwilliam Virginal Book circa 1600
Susan Palmer, virginal

Commentary: The Flemish Masters

Pavane and Galliarde — William Byrd (1542-1623)
Gordon Murray, Flemish harpsichord

Commentary: Classical Refinement of Form and Function

Suite for Keyboard in D Minor — Johann Jacob Froberger (1605-1667)
Allemande
Gigue
Susan Palmer, clavichord

Commentary: The French Harpsichord, its Design and Construction

Pièces pour Claveçin, Quatrième Ordre — François Couperin (1668-1733)
La Marche des Gris-Vêtus
Les Bacchanalès
Gordon Murray, French harpsichord

Commentary: Epilogue

Trio Sonata in F major, Op. 1, No. 1 — Jean Baptiste Loeillet (1653-1728)
Grave
Allegro
Adagio
Grave
Allegro
Barbara Blank, violin
James Young, recorder
Ann Gorman, French harpsichord

Choral music prepared by Donald Patriquin.

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Saturday, May 1, THE McGILL OPERA WORKSHOP: Opera Excerpts. Donizetti, Verdi, Bizet, Mozart, Menotti. 8:30 p.m. Free.

Friday, May 7, Piano Recital - MIKAEL ELIASEN. Works by Grieg, Schumann, Schubert. 8:30 p.m. $1.50 (Students $.50)

Friday, May 14, MAREK JABLONSKI, pianist. (C.B.C. Celebrity Series, in co-operation with the Canadian Broadcasting Corporation). Works by Bach, Haydn, Beethoven, Hindemith, Chopin, Rachmaninov, Liszt. 8:30 p.m. Free.

FACULTY OF MUSIC

Redpath Hall

Saturday, May 1, 1971
8:30 p.m.

McGILL UNIVERSITY
MONTREAL

OPERA WORKSHOP

directed by
Edith and Luciano Della Pergola
presents
A PERFORMANCE OF OPERATIC EXCERPTS

LA BOHEME, act I, finale — G. Puccini (1858-1924)

Rodolfo	Ferruccio Pedri, *tenor*
Mimi	Marilene Thermon, *soprano*

The voices of Marcello, Schaunard and Colline:
James Hutchinson, Lawrence Harland and Zdenek Tomas.

MANON, act 1 — J. Massenet (1842-1912)

Lescaut	Edgar Charlebois, *baritone*
Manon	Donna Fownes, *soprano*
Des Grieux	Jeffrey Meyer, *tenor*

LUCIA DI LAMMERMOOR, act I, scene 2 — G. Donizetti (1797-1848)

Lucia	Jacqueline Dutil, *soprano*
Alisa	Sarah Featherman, *mezzosoprano*
Edgardo	Aldo Verrecchia, *tenor*

INTERMISSION

THE MEDIUM, act II, scene 1 — G-C. Menotti (1911)

Monica	Marjorie Williams, *soprano*
Toby	Zdenek Tomas, *baritone-mime*

RIGOLETTO, act III, finale — G. Verdi (1813-1901)

Rigoletto	James Hutchinson, *baritone*
Gilda	Amada Israel, *soprano*

The voices of the Usher and Monterone:
Zdenek Tomas and Lawrence Harland.

LA FORZA DEL DESTINO, act I — G. Verdi (1813-1901)

Il Marchese di Calatrava	Lawrence Harland, *baritone*
Leonora	Danielle Rose, *soprano*
Curra	Sarah Featherman, *mezzosoprano*
Don Alvaro	Giuseppe Venditelli, *tenor*

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Coaching: Antonio Narducci, Dorothy Slapcoff, Barry Wiesenfeld
Accompanists: Dorothy Slapcoff and Barry Wiesenfeld

This is the 149th performance of the McGill Opera Workshop since its inception in 1957.

McGILL 1821 71 150 ANNIVERSARY

THE CANADIAN BROADCASTING CORPORATION, in association with the Music Faculty of McGill University, presents :

LA SOCIÉTÉ RADIO-CANADA en collaboration avec la Faculté de musique de l'Université McGill présente :

Marek Jablonski, piano

Redpath Hall, McGill University
Friday, May 14, 1971

PROGRAMME

Bach ..... *Prelude & Fugue in E flat minor*
(Book I, Well-Tempered Clavier)

Beethoven ..... *Sonata Op. 109 in E major*

Chopin ..... *Waltz Op. 69 No. 1 in A flat major*
Waltz Op. Post. in E minor
Etude Op. 10 No. 5 in G flat major ("Black Keys")
Etude Op. 25 No. 10 in B minor
Ballade in F minor Op. 52

INTERMISSION

Albéniz ..... *"El Albaicin" from "Iberia"*

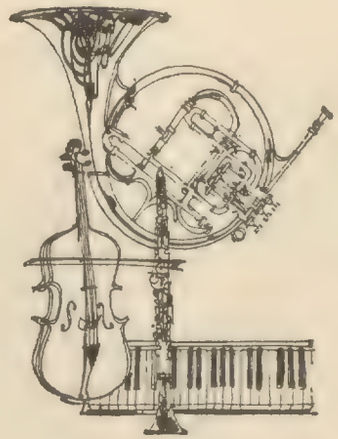
Rachmaninov ..... *Prelude Op. 23 No. 3 in D minor*
Prelude Op. 23 No. 5 in G minor

Liszt ..... *Fantasy on Mozart's "Don Giovanni"*

This concert will be broadcast on CBM 940 kcs, on June 3, 1971 at 8.35 p.m. and on CBM-FM 100.7 mcs, on June 11, 1971, at 9.35 p.m.

Ce concert sera diffusé à CBM 940 kcs, le 3 juin à 20 h 35 et à CBM-FM 100.7 mcs, le 11 juin 1971, à 21 h 35.

Production/réalisation : Kit Kinnaird



Friday, May 13
4:00 p.m.

Recital Hall

SUSAN MUSTARD - cello
MARK PETERSON - piano

TOCCATA — Frescobaldi-Cassadó

SONATA IN C MAJOR — Duval

Allegro glorioso
Adagio
Rondo Allegretto

SONATA FOR PIANO IN C MINOR K 457 — Mozart

Allegro
Adagio
Molto Allegro

INTERMISSION

SONATA IN C MAJOR OP. 59 — Beethoven

Allegro, ma non troppo
Scherzo, Allegro molto
Adagio cantabile - Allegro vivace

SIX RUMANIAN DANCES — Bartok

FACULTY OF MUSIC

Redpath Hall

McGILL UNIVERSITY
MONTREAL

Friday, June 18, 1971
8:30 p.m.

GRADUATION RECITAL

James Boyce, pianist

Toccata in D major	J.S. Bach
Andante con Variazioni in F minor	J. Haydn
Allegro Appassionato, Op. 70	C. Saint-Saens

INTERMISSION

Four Impromptus, Op. 90 Allegro molto moderato Allegro Andante mosso Allegretto	Franz Schubert
Excursions, Op. 20 I. Un poco Allegro IV. Allegro Molto	Samuel Barber
Rhapsodie hongroise, No. 12	Franz Liszt

James Boyce started private lessons in piano at the age of 8 and voice at L'Ecole Normale de Musique at the age of 11. Later he studied piano and organ at that school. He received his teacher's ARCT diploma from the Toronto Conservatory, in 1969, and graduated with an Honours B.A. in French last year, from McGill. For the last two years, he has studied piano with Professor Charles Reiner and received a B.Mus. (with a major in Performance) this year from the Faculty of Music. In addition, he is a church organist and teaches piano.

February 9 — "The Crooked Castle", by Gilbert Gilliam, [illegible] by the Opera Workshop at the [illegible] of [illegible]

February 10 — The [illegible] Group, supporting [illegible] Tenors.

[illegible] 11 — The Opera Workshop at Lachine High School. [illegible] from *Don't Jump Puppy*, *La Dame de Pique*, and [illegible] *Flute*.

January 31 — The Opera Workshop at Montreal High School. [illegible] from *Don't Jump Puppy*, *La Dame de Pique*, the [illegible]

[illegible] 18 — Percussion Ensemble, directed by Pierre Bélum. [illegible] *Au Trois Rivières*.

[illegible] 19 — The Opera Workshop at Verdun High School. [illegible] from *The Abduction from the Seraglio*, *La Perse du Dessine*.

[illegible] 19 — The Opera Workshop at Rosemount High School. [illegible] from *The Abduction from the Seraglio*, *La Perse du Dessine*.

March 25 — Student Composers Symposium. [illegible]

[illegible] 18 — Faculty students in open-air music concert, [illegible] Square. Boulizon, Richard, Cohen, Brazeau, [illegible] Vivier, Mayr.

[illegible] 28 — Eileen Wong and Judy Hamish, pianists. City Hall Theatre. Hung Kong (sponsored by Debad Council). Works by Saint-Saens, Mozart, Milhaud, Shostakovitch, Brahms and Schumann.

SPECIAL
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(1821-1971

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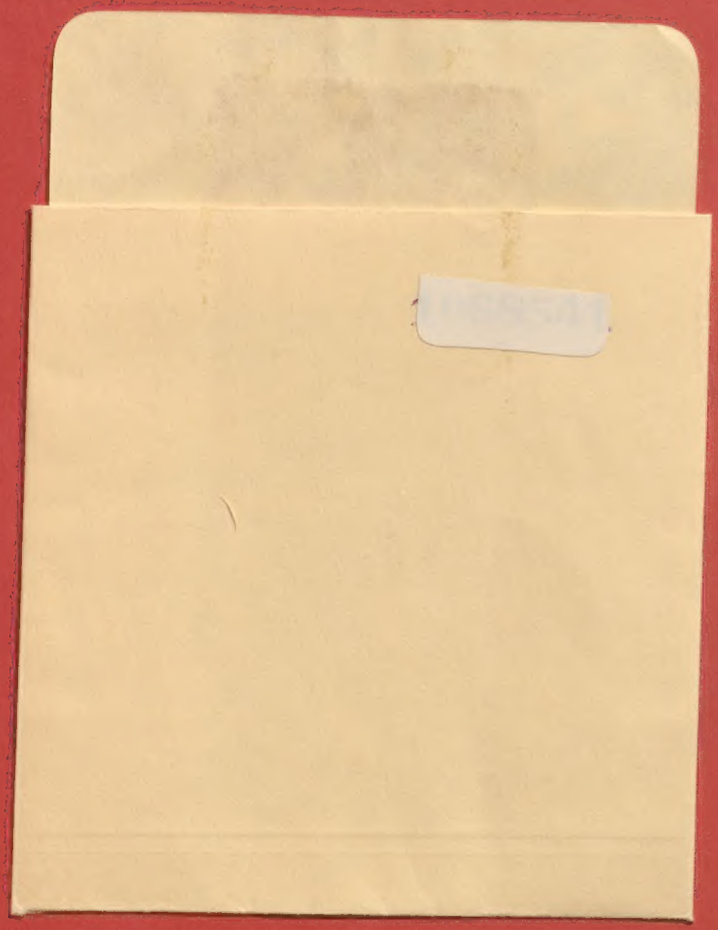
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